



NEWS: The companies behind the official **EURO 2000** theme are looking to develop the project to include an album

Marketing 5



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VISIONS OF THE 21st CENTURY - INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC

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music week

Grainge steps up for Universal deputy role

by Robert Ashton

Universal Music UK will emerge in the new millennium with a new management structure after Polydor's outstanding run of hits has earned Lucian Grainge promotion to deputy chairman of the group.

Grainge's elevation to become John Kennedy's number two from January 1 broadens his responsibilities to include Polydor's sister labels Universal Island and Mercury. The move - almost exactly a year to the day since the Universal UK chairman and CEO outlined his label structure for the merged PolyGram and Universal - is the first clear indication that Kennedy is grooming a successor.

Kennedy says he rewarded Grainge with this "career development" because of the success he has achieved at Polydor in the past half dozen years with acts such as Boyzone, S Club 7, Lolly and The Lighthouse Family. He adds that he wants Grainge, whose contract was due to expire in July, to bring some of that success to Mercury and Universal Island. "I want Lucian to motivate the team and be the cat-



Grainge: moving up

lyst of a true music man at the front," says Kennedy. Grainge says, "Universal needs hit records and an executive who can identify hit records and manage creative people. They came to the conclusion that's what I can do."

Following his promotion, a new managing director will be appointed at Polydor. Just how Universal Island managing director Marc Marot and Mercury Records managing director Howard Berman react to a move that sees them reporting to Grainge remains to be seen. According to senior sources, the Universal chair-

man has weighed up the risks of them leaving and has already been discussing a new international internet post with Marot. Sources also suggest that because Marot and Berman's contracts are up at the end of next year, Kennedy wanted to ensure that he had at least one of his key executives tied in.

Kennedy admits Grainge has had "offers from everywhere", but says this did not pressure him into making the appointment. "It's always difficult to make these decisions and we want to try and make Howard and Marc comfortable within the group," he adds.

Kennedy says he expects Grainge to succeed him as UK chairman in the "medium-to-long term". Kennedy has been suggested as a likely candidate to take up a newly-created post overseeing Universal in Europe. "We'll see how it unfolds, but there is a lot left to be done in the UK and there is no plan in Europe," he says. ● Mother Records, the label set up by U2, has been merged into Polydor. Future releases by Björk outside the UK and US and the Longpigs will be through Polydor.

Ferris negotiates to establish own label

Former EMI UK managing director Neil Ferris is in advanced talks with a major to establish his own unnamed label for at least three artists he is already developing.

The news emerged as speculation mounts over the future of 911, an act he has managed through Ferret Music after leaving EMI last year. As a south east Asian tour was announced last week, Virgin refused to comment on speculation that the act had been dropped. Insiders suggest that Ferris' own label could pave the way for the future solo career of frontman Lee Brennan.

The label is expected to be diverse in style. Ferris' career involves a wide range of music from signing acts including White Town and UB40 to at one point plugging The Smiths.

Ferris declines to comment beyond saying, "I can confirm I'm starting a label and I hope to have it running by January."

EMI strikes BT deal to unite mobiles, music and the net

EMI Group has struck an innovative deal with Genie Internet, BT's mobile internet business, to provide music, news, gossip and even song samples by its artists to UK mobile phone users.

From January, visitors to the G-Live Music section of the Genie Internet portal will be able to subscribe to a service which delivers music news as SMS text messages to their mobile telephones.

These free messages will also include numbers which they can then call up to hear music samples charged at 5p a minute for BT Cellnet's 6m subscribers. The service will include four music channels covering pop, gossip, dance and indie.

"We're creating a new kind of media channel and are excited about trying to get breaking news and interviews to the fans as it happens," says Simon Robinson, marketing manager at Genie Internet

Online Music & Games. "Globally, as far as we know it's a unique service, giving artists direct access to their fanbase."

Jay Samit, senior VP new media at EMI Recorded Music, says, "The marriage of mobiles, music and the internet represent a massive opportunity. Before too long, you'll be able to hear new tracks from superstar artists as soon as they are available, and then go straight on to the web using a WAP-enabled mobile phone to buy it."

Subscribers to the service are already offered email, news updates and football results. When it is extended to include music, the soundclips available are likely to range from 30 seconds to one minute in duration. Any mobile phone user in the UK will be able to use the service so long as they are registered with Genie Internet, which is the UK's first free access mobile internet service provider.



A barrage of press coverage last week provided a welcome boost for the Cuban Boys (pictured) in their battle to win the coveted Christmas number one spot with their Cognoscent vs Intelligencia, aka the Ham'p'ster. The single represents a strong end of year for EMI's Commercial Marketing division, which has also notched up hit singles with an unlikely cast of characters including Cartoons and Baz Luhrmann. "It's been a team effort," says marketing and commercial manager Mike McNally. "Whichever way you look at it it's been a brilliant year. The label is currently working on a Cuban Boys webcast documentary set to commence on December 20 and to run for four consecutive weeks. Although the Cuban Boys were B-listed at the Radio One on Friday with William Hill giving them odds at 5/1, Westlife are still the 1/2 favourites for the Christmas number one spot. See story, p3

Williams moves to news editor at MW

Music Week chief reporter Paul Williams has been promoted to the post of news editor with immediate effect.

Williams, who joined the magazine in 1996 as a news reporter, will work alongside A&R editor Stephen Jones to further the magazine's coverage of all areas of the industry. Prior to joining MW, Williams was group entertainment

editor at the Hastings Observer.

MW editor Ajax Scott says, "Paul's promotion is well deserved. He is the ideal person to push Music Week's news agenda at this crucial time in the industry's history. I am also particularly pleased to be able to promote internally for this post - it is a testament to the editorial talent at Music Week."

William Ørbit Barber's Adagio for Strings

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Westlife are bookies' tip in race for Christmas top spot

by Toussaint Davy

Bookmakers William Hill made Westlife's double Aside I Have A Dream/Seasons In The Sun the Christmas number one favourite with odds at 1/2 on Friday.

The current number one - Sir Cliff Richard's The Millennium Prayer - has revised odds of 3/1. Richard's first number one since Saviour's Day in 1990, it could still be his biggest hit to date with current sales in excess of 500,000 and a total of 900,000 units shipped. If Richard manages to retain the number one spot next year, he will set a new record for having a number one hit in six successive decades.

With all the Christmas number one contenders released today (Monday) except for Richard's, the race remains too close to call. Westlife's double Aside single, which has two

CHRISTMAS CONTENDERS

4/7 Westlife - I Have A Dream/Seasons In The Sun pre-sale: 350,000 formats & retail price: MC £2.29/CD £3.99
3/1 Cliff Richard - The Millennium Prayer sales: 500,000 plus sales, 900,000 shipped formats & retail price: MC £2.29/CD £3.99

5/1 Cuban Boys - Censored Va Intelligent pre-sale: 260,000 formats & retail price: MC £2.29/CD £3.99
6/1 John Lennon - Imagine/Happy Xmas (War Is Over) pre-sale: 250,000 formats & retail price: MC £2.29/CD £3.99
25/1a Club 7 - Two In A Million/You're

CDs and comes off the back of three consecutive number ones, is also being supported by blanket media coverage. Around 350,000 units have been shipped initially with television support including an appearance on the Record Of The Year final on Saturday.
Steps (40/1) have the largest pre-

My Number One pre-sale: 225,000 format & retail price: MC £2.99/CD £2.99
40/1 Steps - Say You'll Be Mine/Better The Devil You Know pre-sale: 380,000 formats & retail price: MC £2.29/retail CDs, both £3.99, one a limited-edition Digipack with poster
5/1a Madonna - It's Only Rock'N'Roll pre-sale: 130,000 formats & retail price: MC £1.99/CD £2.99
n/a Madonna - It's Only Rock'N'Roll pre-sale: 170,000 formats & retail price: MC £2.49/retail CDs, £3.99
Pricers are weekly average retail prices. Source: MCA

sale with approximately 380,000 units shipped of Say You'll Be Mine/Better The Devil You Know. Other hotly-tipped contenders include John Lennon (6/1), Charlotte Church with her first single (50/1), and Polydor's S Club 7 (25/1), who supported the release of their double Aside with the BBC1 TV special Boyfriends &

Birthdays broadcast yesterday (Sunday).

However, the Cuban Boys' heavily-heavily novelty single Cognoscenti Vs Intelligentia could still be the surprise winner. Described by Radio One DJ Phil Peel as the most requested record he has played on radio since God Save The Queen, it received extensive newspaper coverage last week. With odds at 5/1, pre-sales of 250,000 units and its memorable hamster sample, it could yet be the surprise hit of the Christmas season.

Simon Cowell, the A&R consultant who signed Westlife to RCA says, "I think that it's going to be a three-way race between Westlife, Steps and Cliff Richard. We've got a good chance but that hamster tune might clinch it yet. The important thing is that Westlife's single is selling albums."

newsfile

UNIVERSAL INVESTS IN TECHNOLOGY
Universal Music Group plans to invest around \$75m in music-related technology during 2000. The investment was unveiled last week by Sonang president and CEO Edgar Bronfman, who also confirmed that Universal Music and BMG Entertainment plan to begin testing their Project Nigel - secure digital downloading of music - using this week.

NEMIS COMPLETES SCOTTISH CD
New Music In Scotland (Nemis), an independent organisation launched in May, is compiling a CD showcasing material from 18 Scottish labels for Midem. "The BPI has two Scottish labels, Altna has two and Nemis has 30," says Nemis chairman John Gould. "People feel that the industry is too London-centric and finally we're here to promote Scotland in terms of infrastructure."

IVOR NOVELLO RULES CHANGED
Ivor Novello Awards organiser the British Academy of Composers and Songwriters has widened the rules of qualification for songs partially penned by UK and Irish songwriters ahead of next year's event. Songs with at least a 25% UK or Irish contribution can now be submitted, compared with 50% previously.

FLETCHER ELECTED BASCA CHAIRMAN
Former Basca chairman Guy Fletcher has beaten off his former Association of Professional Composers equivalent David Stoll to be elected chairman of the British Academy of Composers & Songwriters. His three-year term will start on January 1, 2000.

PRO AUDIO SUPPLEMENT
The Pro Audio supplement in last week's issue performed to mention that Stereophonica's Performance & Credits album was mixed at Eden Studios. Meanwhile Cinram operates from its own factory in Ipswich, using plant purchased from Sony Music, and not as stated in the VHS and Cassette Duplicating supplement last week.

Moore scores double in UK Eurovision shortlist

Tony Moore, promoter of London A&R house The Kashmiri Klub, has two tracks in the final eight of the British Academy's Song For Europe.

The two tracks, Crazy and The Answer, are composed with and performed by Catherine Porter. Other familiar names on the shortlist include Simon May and Ben Robbitt with Whenever You Go by Pas De Deux, and Kimberley Rewe with Only The Woman Knows.

The other finalists are: John Tong and Helene Horyk's Aria (sung by Horyk); John Sprigante and Gary Shepherd's Don't Play That Song Again (Nicki French); I Won't Let You Do This To Me by Mike Comaroff, Tony Bradley and Paul Brown (Gary Sadie); and Richard Silver's Stand Up (Jane Trethorn).



Go Beat signed hotly-tipped soul-based act Nash last Monday. The London act (pictured), fronted by Russell Nash and managed by ex-Young Disciples manager Joel Laryea, have been attracting a flurry of interest since issuing their first release on Rotating Records, Just A Little Sign, produced by Force, Nash and Fern Fern. Go Beat managing director Ferdie Unger-Hamilton says, "Joel came in and played me the songs and they blew me away. And Russell is the best bloke I've ever met, and only sign London acts, and he's a career artist." Meanwhile, there are several other signings which look like they could still be completed before Christmas. The list includes Doves, Vegas Tones, K-Gee and Richard Blackwood.

Dickins backs Brighton in consultancy venture

Roger Brighton has become the latest former Warner executive to reunite with his ex-UK chairman after linking up with Rob Dickins' Instant Karma in a new venture. Instant Karma will be the first customer of Bright Consulting, a new company which will offer entertainment, media and communications companies business advice on a range of areas including finance and information technology. The announcement of the operation comes just a fortnight after AEA director of international art direction Phillip Straight quit to join Dickins at Instant Karma. Brighton, who lost his job as Warner finance director in May and whose new venture will be partly based at Instant Karma's London offices, says Bright Consulting will offer him the chance to operate in a more profitable operation. "I've worked for many years in a major corporate record company and I felt that I wanted to get into a more entrepreneurial environment where I could make a few more decisions for myself and be involved in other areas," he says.

Interim decision reached in PPL/virgin radio case

Virgin Megastores' plans to introduce a new range of interactive customer services within its stores were given a boost last week after an "interim decision" was reached in its battle with PPL over the licensing of the entire Virgin Megastore Radio (VMR) network.

The retail group and the licensing body clashed at the Copyright Tribunal in October following a four-year dispute over how VMR, which broadcasts to all the retailer's stores, should be classified and the level of tariff it should pay PPL.

Last week the Copyright Tribunal found that VMR, which had argued it is a unique "marketing tool" which should therefore not be treated as a narrowcast broadcaster, should pay PPL whichever is the greater - 3% of net revenue or a fee per site (with the scale of fees varying according to the size of the site).

A PPL spokesman confirms this falls within the 25-50% sliding scale of payment levels typically paid by stations operating with an ILR licence. However, PPL had been claiming that



Ghlin: focusing on wider initiatives because VMR broadcasts cannot be picked up over the airwaves, it should be treated as a narrowcast broadcaster, which typically may be expected to pay around 15% on gross revenue. This higher rate may have cost Virgin up to £40,000 a year. "We find the decision rather puzzling and are considering an appeal," adds the PPL spokesperson.

Virgin finance director Julian Ghlin says he hopes the ruling will pave the way for negotiations on other initiatives such as expanded customer listening posts. "We've got other plans to use technology to promote music, but negotiations stalled on this because of the VMR issue," he says.

MIDEM 2000

The Midem message is that nothing beats meeting your overseas customers face to face and cutting deals on a personal basis. Nevertheless, whether it's on the floor of the exhibition hall or in the bar at the Martinez, two words will dominate delegate thinking and conversation at Midem 2000 - they are Online and Download.

Music Week's January 22 issue will contain our Brits at Midem special.

Focusing on everything from Distribution & Import/Export to Publishing, Manufacturing and Licensing we highlight the big issues likely to shape the music industry over the next few years.

Distributed in Music Week prior to the start of Midem, the guide will prove indispensable to anyone planning to exhibit or attend the first Midem of the 21st Century!

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2000: NOW FOR THE MUSIC...

A number of themes jump out from this issue's review of the year, but the overriding one is musical. Unfortunately it's not a particularly positive one.

To be sure there was great music released this year across the whole musical spectrum. Personal favourites range from artists as diverse as Backstreet Boys (I Want It That Way) and Bounty Killer (Look) to Armand Van Helden (You Don't Know Me), TLC (No Scrubs) and Supergroup (Moving). And there are many more that could be added to the list.

But, as our end of year survey underlines, there were few careers made or artists broken in 1999. This time a year ago few would have predicted that heavily-marketed pop would have the staying power that it has demonstrated. But although it has continued to dominate the charts, surely the cycle is on its last legs. If nothing else, simple mathematics suggests that will be the case when labels look back at what actually made them a profit in 1999.

The question is what comes next - and where it comes from? If there is a silver lining in all the emphasis on pop during the past 12 months, then it is that smaller underground scenes have been allowed to develop on their own outside the mainstream. The key issue facing the business as a whole is how to isolate and nurture talent from these sources without destroying the ground from which they have sprung. Certainly *The Music Week* regards it as a priority in 2000 to give space to the music that can make a difference. This means also giving space to the executives and companies that are supporting it.

We will not do it at the expense of any of the rest of our coverage, but we are aware of how the shape of the business is changing. Hopefully this will mean that in 12 months time it is music rather than just "big issues" that provides the themes of the year.

Alex Scott

PAUL'S QUIRKS

LET'S BE HONEST ABOUT RETAIL PLANS

Despite hoping to end the year on an upbeat note, it is virtually impossible to ignore the latest developments in the retail price war. There can't be one specialist music retailer in the country who is happy with the current state of play on the High Street and when Richard Branson feels the need to lecture the major record companies about their intentions, then something must be amiss. The latest supermarket to enter the fray is Safeway, which has cut its Top 10 CDs from £12.99 to £9.99. So now we have the local chemist, the paper shop and the grocer's store all selling top CDs at £9.99 and, as they must be making a profit, surely someone can tell us how they are doing it. Yet all our industry leaders seem to be keeping quiet.

It must be time to review trading terms that encourage retailers to give away the most popular CDs at £9.99 and yet price albums recorded more than 30 years ago at £16.00. It doesn't seem logical that a customer can buy one copy of a video or CD at a sweet shop or paper shop and get a bigger discount than a specialist retailer who buys 200 copies of the same item direct from one of the major distributors. Surely if we all want a healthy retail industry, helping to break new acts and promoting good music, then we can get together and be honest with each other about our future plans.

Finally as another century comes to a close it's probably as good a time as any to look back and remember why we work in the music business. For me one of the definitive moments was a lunchtime session in the Cavern in 1963 when, as the Beatles took a break, Bob Wooler announced that he had a new record he thought we'd like to hear and played Please Please Me. I suppose I could say that he held the back of my neck stood up, but suffice to say I was hooked for life and shot off to my local record shop to order a copy.

Let's hope the next generation get the same opportunity.

Paul Quirk's column is a personal view

EU moves to clarify new e-commerce conditions

The timetable for implementing the EU Copyright Directive was eased last week following the internal Market Council's (IMC) "political agreement" to lift barriers to e-commerce.

The Directive on Certain Legal Aspects of E-Commerce, which had been proposed at the end of 1998, imposes on a trader must give a consumer, what advertising e-mails must say about the sender, discounts or offers and laws governing an e-contract.

It will, therefore, cover issues such as the liability of Internet service providers for infringing content. IPFI director of European affairs

Frances Moore says the move means there is now legal certainty over the country of origin because the rules are covered by the rules of the country they set up in. The rules regarding the liability of ISPs, telecoms companies and other carriers were also laid out, a development which Moore says will take pressure off the Copyright Directive to extend the rights of the music and other creative industries in the digital world.

It is expected that the E-Commerce Directive will now be adopted in March or April, effectively leapfrogging a common position on the Copyright Directive, which was proposed in December 1997, and is now likely to be rat-

fied in late 2000.

The e-commerce move was also applauded by the UK's European competitiveness minister Helen Liddell. In a statement she said, "The draft directive aims to remove obstacles to the growth and competitiveness of e-commerce within the EU."

The IMC meeting last Tuesday also dealt with the issue of the exhaustion of trade marks in the EU. IPFI senior advisor international trade Stefan Krawczyk says the issue remains unresolved, although some countries like Denmark have now come out firmly in favour of international exhaustion of trade marks and the UK is also moving towards that position.

Retailers welcome plans to extend portech system

by Paul Williams

The company behind Pinnacle's "Eros-style" ordering system is looking to roll it out across the industry in a bid to end the ordeal faced by indie retailers who currently have to order by telephone and fax.

Portech Systems, which has also developed reps ordering software packages for companies such as Universal, EMI, BMG and Vital, plans to bring in the new system in February, allowing dealers to place orders electronically once again. Its planned introduction follows the demise of Eros on October 31 and the subsequent agreement by nearly 100 retailers to roll out a Pinnacle-only version of the system. This lets them order electronically from a list of about 40,000 titles in the distributor's catalogue.

Bard director general Bob Lewis, leading indie retailers and key executives from the main distributors are set to attend a meeting at Fulham Football Club in London this Thursday



Wootton: considering Portech

(December 16) outlining details of the scheme which would be supplied free of charge to stores. Executives from Universal, including distribution director Russell Richards and sales director Nigel Winesday, were given a preview last Wednesday.

John McKeever, a partner at Portech, says the feedback to the system has been "extremely positive" so far. "It would solve an awful lot of problems that are currently occurring from a dealer and distributor's point of

view," he says. "It means the dealer would have access to a fuller catalogue than they've had before under any system and it won't cost them a penny apart from phone calls." Richard Wootton, of indie store Anleys in Leicester, says he has been sent a copy of the product which he believes could be very useful. "It's probably as good as Eros was and, depending on who contributes, it could be better."

With the Oscar Lite ordering system - put together by Epos supplier Ranger - set to be launched early next year, Wootton is confident an end is now in sight to the hassle of some dealers having to order again by phone and fax following the demise of Eros. "We'll come through the woods and into the light," he says.

Ranger managing director David Viewing says his company has had about 16 orders so far for the Oscar Lite system, which will be introduced in February and cost retailers £1,625 plus £365 for the CIM catalogue.

Bullish Sound & Media in move for Beehive

Sound & Media has completed its second big deal within the space of just two months by taking over Beehive International.

The distributor, which is half owned by Richard Branson's Virgin group, completed the acquisition of Beehive with majority owner Brian Bonner for an undisclosed sum two Fridays ago, just weeks after taking control of Caroline International from the rest of Virgin.

Sound & Media chairman Peter Collins says the purchase of the two operations, whose combined turnover is expected to be in the region of £17m, will give his company an international profile.

Collins, who with managing director Phil Worsfold owns a 50% stake in Sound & Media, says the company is now looking for premises to house the two operations. All staff are being kept on, while Bonner remains as a consultant until he leaves at the end of February.

Beehive director Steve Sparks believes bringing together Beehive and Caroline make a good fit. "It does help back to Richard Branson's original policy of moving into all areas of the business," he says.

Now Morrisons cuts CD prices

Morrisons, the UK's sixth biggest supermarket retailer, last week joined the price-cutting debate by reducing the price on selected chart albums by up to a third.

The move follows Asda's decision to slash its CD chart prices to £11.99 last month and means that on some titles Morrisons will now be undercutting Asda by almost 20%. Morrisons, which operates 101 stores in the north of Britain and was named multiple retailer of the year in the 1999 Retail Industry Awards, is now offering top-selling albums by artists such as Shania Twain, Texas, The Corrs, Celine Dion, Five, Cher, Britney Spears, Westlife and Queen at £9.99. In addition, Morrisons is selling double chart CDs Now! 44, Hits 2000, Music Of The Millennium

and Woman I for £13.99.

"We always offer outstanding value for money and the music and the video sector is no exception," says Andrew Pleasance, home and leisure director for Morrisons. "We are a low-cost operator and we buy competitively in order to offer the best possible price to our customers."

He adds that the campaign is not being run as a loss leader and will be supported by a national advertising campaign.

Rival music retailers say the initiative is set to make life even more difficult for them. Mike Dillon, owner of The Record Factory in Paisley says, "We have had to reduce our prices to stay competitive. If we don't we're not going to exist."

HOW MORRISONS COMPARES

	Morrisons	Asda's	The Record Factory
Shania Twain: Come On Over	£9.99	£12.99	£10.99
Texas: The Hush	£9.99	£12.99	£10.99
Cher: The Greatest Hits	£9.99	£12.99	£10.99
Westlife: Westlife	£9.99	£12.99	£10.99
Celine Dion: All The Way...	£9.99	£12.99	£12.99
Queen: Greatest Hits II	£13.99	£15.99	£15.99
Various: Now! 44	£13.99	£15.99	£15.99
Various: Music Of The Millennium	£13.99	£14.99	£15.99
Mercysville*, Paisley**			

Source: MW research

Emap revamps brand for Big City Network

Emap is to spend £3m rebranding its Big City Network of stations in an attempt to create a brand image it can exploit, while also offering advertisers and sponsors national coverage.

The eight stations in the network – Hallam FM in Sheffield, 96.3 Aire FM (Leeds), 96.9 Viking FM (Hull), 97.4 Rock FM (Preston), Metro FM (Newcastle), Key 103 (Manchester) 96.7 Radio City (Liverpool) and FM 96.6 in Tyndeside – will receive a new logo and station livery before next April.

The first stations likely to be revamped are Radio City and Hallam FM.

Marketing manager Jason Munslow says record companies can take advantage of networked marketing opportunities while Emap plans a Big City CD compilation series with point of sale material specific to each station to maximise local sales.

"One of the aims of the rebranding is to increase the number of 15-34s which currently stands at around 2m a week," he says.

The Big City Network is part of the Emap Performance Network, one of the four corporate divisions launched by Emap last month.

Emap Performance Network also includes The Box, Kiss 100 and the Magic group of stations.

Blaskey kicks off push for Euro 2000 themes

by Steve Hemsley

The companies behind the official theme music for next summer's Euro 2000 Championships won't hear from record companies, publishers, producers and retailers about how to develop a project that will include a single and a compilation album.

The Music and Media Partnership (MMP) and Point Group have secured the rights to market and license the music for the event and the proposed theme, a dance track called *Campions 2000* which is based around football chants and was premiered during the televised draw ceremony yesterday (Sunday).

It was written and constructed by MMP founder and Euro 2000 executive producer for music Rick Blaskey and US producer Kent Brainerd. They now want to find a suitable artist and remix to create different versions of the single, which will be performed live and used by broadcasters across Europe, during sponsor commercials and in the stadia during matches.

"We were given a clear brief that the music must appeal to a European-wide target audience of males aged 14-30 and show how the tribal cul-



Cup fever: Cary (left) and Blaskey

tures of music and sport are intrinsically linked. The project is growing organically – we have the song, now we must find the best way to market the music which will act as a sonic logo with huge brand value," says Blaskey.

Blaskey, who was executive producer for Euro '96 in England as well as the last two football World Cups and the recent Rugby World Cup, is also inviting discussions with interested parties about the official Euro 2000 compilation album, which he says will include between 18 and 20 new dance-oriented tracks.

"We expect to finalise the content

in March and the album will hopefully be supported by a third-party Euro 2000 sponsor. It will be released in late May, so we also want to talk to retailers about how they can get involved," he says.

The single and the album will be manufactured at the Point Group's German plant ODS Optical Disc Service, and released and distributed in the UK by Point Entertainment.

Point, whose shareholders include former Fleetwood Mac drummer Mick Fleetwood, purchased Carlton's audio division, including the budget Hallmark label, earlier this year and is assembling a flotation plan for 2000. The group has an annual turnover of £44m and is expected to seek a listing on the London and German stock exchanges.

Point director Chris Cary says, "We are looking for a pan-European marketing strategy for the music for Euro 2000. Broadcasters, for example, are under no obligation to use our music, but they like soundbites for their programmes and dance music is a genre that can be remixed and manipulated to suit different needs. We will talk to anyone who wants to get involved."

news file

REIDY IN UNIVERSAL MOVE
Mercury Records product manager Paul Reidy has been appointed head of Universal's Catalogue & Creative Marketing Division. Andy Street joins as label manager from BMG's Camden label. Reidy will report directly to commercial director, Steve Gallant.

JUSTIN IN SECOND TV SPECIAL
Innocent art Justin is to feature in his second BBC1 documentary in less than two years during Christmas. Four half-hour programmes titled Justin's Story feature behind the scenes footage of his appearance on Top Of The Pops, Innocent label meetings, studio recordings and video shoots. Innocent releases Justin's next single Let It Be Me on January 10.

SONY MUSIC EUROPE HIRSES MS&L
Sony Music Europe has hired PR company Manning, Selvage & Lee to lead its ongoing European press campaign. MS&L's brief is to promote Sony's role as a leading artist website creator.

HEART SIGNS TO LONDON ARENA
Chrystalis Radio's Heart 106.2FM has been named as London Arena's official radio station as part of a £160,000 contra deal.

SHANIA RACKS UP THE PLATINUMS
Shania Twain's Come On Over won its seventh platinum award last week as its main challenger for the number one spot, George Michael's Songs From The Last Century, became a double-platinum album. Macy Gray's On How Life is also became a double-platinum release.

OCTOBER'S TOP TV ADVERTISERS

by STEVE HEMSLEY

October is traditionally the most expensive month of the year to advertise on television, with prices fuelled by demand for prime slots from sectors such as toys wretching the appetite of early Christmas shoppers.

Record companies spent an estimated £3.54m on TV advertising during the month, which was almost £900,000 more than in September but this was 36% less than the £5.52m spent during the same month a year ago. This marks the eighth successive like-for-like monthly fall. The running total spend on TV-advertised albums during the nine months between January and October is now £19.86m, down a third on the same period in 1999.

Martin Cowie, director of advertising agency Medicom TMS, says the falls in spend are even greater in real terms because retailer inflation of around 10% must be taken into account. He says the result of rising costs is that fewer albums are receiving significant TV advertising support. "The number of albums advertised was down by 35 to 79 (31%), while the average expenditure fell 7% from £48,000 to £45,000," he says. He adds that the high cost of buying prime slots has prompted record label marketing teams to move larger chunks of their budgets away from terrestrial channels.

Peter Duckworth, co-managing director of Virgin's commercial marketing division responsible for New Dance 2000, says satellite and cable channels provide targeted audiences and are often more cost effective. "TV inflation has affected us and made our ad strategy more defined. We are looking closely at where we advertise and, although we may not get the same coverage in terms of viewer numbers with satellite and cable, there is less wastage," he says.

New Dance 2000 was advertised on ITV and Channel 4, but also on Sky

TOP 10 TV-ADVERTISED ALBUMS DURING OCTOBER



Artist: Album	Spent in Oct 1999	1999 spend to date	Date of first ad in 1999
1 Various: New Dance 2000	£180,000	£180,000	Oct 18
2 Travis: The Man Who	£170,000	£670,000	May 17
3 Various: Huge Hits 99	£160,000	£1,060,000	Oct 18
4 Various: 40 Classic Dance, 2	£155,000	£155,000	Oct 11
5 Genesis: Turn It On Again	£150,000	£150,000	Oct 18
6 Eric Clapton Clapton Chronicles	£140,000	£340,000	Oct 18
7 Shania Twain Come On Over	£140,000	£480,000	May 24
8 Various: Trance Nation 2	£130,000	£165,000	Sept 27
9 Various: Best Pop Chart Album	£110,000	£110,000	Oct 11
10 Various: Sound of Magic Love	£100,000	£275,000	Sept 20

Source: Medicom TMS/industry sources

channels during The Simpsons, Beverly Hills 90210 and football coverage as well as on MTV, VH1, Trouble and Paramount. Four artist albums were also among the month's best supported releases (see table), with Travis and Shania Twain appearing for the second month in a row, joined this time by veterans Eric Clapton and Genesis.

Programme	Weeks (000s)	% change on 1998
Top Of The Pops*	3,680	n/a
Just Of The Pops II	2,382	+9.3
SMTV	1,998	+88.8
TF1**	1,937	-29.0
CDUK	1,673	-87.3
Live & Kicking	1,351	-34.1
Planet Pop	631	n/a
The Popul Chart	523	-52.8
Late With Jools	462	n/a
Videochat	327	-67.8

Source: Medicom TMS/Barb (w/w 22 Nov)

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chartfile

● Robbie Williams is breathing down the neck of fellow EMI act Tina Turner at the top of a chart of 100 new and re-released repertoire on European radio this week as She's The One moves 4-2. The World Party cover is performing particularly well on radio in Austria (10 on the airplay chart), Germany (10), the Netherlands (19) and Switzerland (17).

● Ronan Keating's interest in the fono Top 20 stretches to three as Boyzone's Every Day I Love You enters at 19. His co-managed Westlife hold at 16 with Flying Without Wings, while his solo debut, When You Say Nothing At All, slips 7-13, one of five universal tracks on the survey. EMI is represented four times, BMG, Virgin and Warner three times apiece, and there are two indie tracks.

● Westlife's self-titled debut album is edging ever nearer the top of the Swedish chart after making a five-place jump from its previous position. Standing in the RCA band's way is Celine Dion, whose All The Way – A Decade Of Song replaces Celine's S&M at the top. On the singles chart Westlife's Flying Without Wings progresses 13-12, while in Norway they now have two simultaneous Top 20 hits with the same album, declining 9-10 and If I Let You Go entering at 28. The Irish success story continues in France where The Boyz follow on from Talk On Corners' Top Five success earlier this year with Unplugged climbing 29-11.

● Five's international rise continues unabated with the band's second album Inevitable returning to the Australian Top 10 on singles five places to 6th, while Keep On Moving rises 20-13 on the airplay chart. In Germany Inevitable entered at 31 last week, while debuting at 72 in Canada.

● Queen's Greatest Hits III collection may be among the biggest album sellers across Europe currently, but Belgium it is no match for Petula Clark, whose The Queen best of makes a nine-place leap at 15. Clark retrospectively outclasses it by holding at 14.

● Polydor act S Club 7's bid for Top Honours in Australia appear to have taken a knock, with Bring It On Back slipping a notch to four. The track also takes a dip in Denmark where it slides 11-20.

● Byrne Blood/Columbia's A1, whose line-up includes Norway's Christian Ingbrigtsen, are extending their Norwegian domination after landing the highest new entry on the country's airplay chart. Everytime enters at 12, some places behind Westlife's debut but eight ahead of Melanie C. She makes up for that across the border in Sweden, where the single Northern Star rises 9-7 on the sales chart.

● Seventeen years after it became the surprise Christmas smash in the UK, David Bowie and Bing Crosby's Rare Earth! Little Drummer Boy has turned itself into a Top 10 hit in Canada. The RCA release slipped 136 weeks from 4-9, though it cannot pass Elton John's Candle In The Wind 1997, which rises 10-7.

Overseas help UK industry ride on a boom year on world's charts

by Paul Williams
Pre-Ninetees acts continue to dominate the UK assault on the world's music charts, despite huge success this year by acts such as Boyzone, Charlotte Church and Jamiroquai.
In what has proved to be another top year for UK-oriented repertoire overseas, long-established superstars such as the Bee Gees, Genesis and Tom Jones have ensured a Top 10 presence in the key music markets which, in some cases, are virtually a *no-go area* for new UK talent.
Germany, the world's third largest music territory, remains an apparently lucrative market for the UK with 23 US-sourced albums this year alone making the Top 10. However, only a handful of these are by acts starting their chart lives this decade, among them Jamiroquai, whose Synchronised to the chart in June, and Blur and Boyzone, who have this year pulled off their biggest German album successes so far.
The picture is similar in France, where more than half the 10 UK-sourced albums hitting the Top 10 this year are by pre-Ninetees acts, while in Italy just four of the 17 UK albums going Top 10 were by artists from this decade. However, both David Sylvian and Skunk Anansie were far more successful there this year than back home.
In contrast, Australia has been an extremely important outlet this year for developing UK talent, with more than half the 20 UK-sourced albums going Top 10 in 1999 by



Boyzone (left) and Jamiroquai: benefited from successes in Europe

Ninetees acts. RCA band Five figure twice, while other UK acts reaching the grade have included B'Witched, The Chemical Brothers, Fatboy Slim and Leftfield. Boyzone's By Request also reached the Australian Top 10, helping to lift sales of the album outside of the UK to nearly 3m units.
Polydor hand of international Greg Samsong has the album being hung around the world, apart from the US. "There's a new single out which, while not on the album, is having the effect of pushing the album back up the chart," says the executive, whose department's other big success this year – the Bee Gees' One Night Only – has sold 3.2m units outside the UK.
Japan's most successful UK act this year has been Jamiroquai, whose Synchronised has achieved 1m of its 3.4m worldwide sales there. The album is the only one by a Nineties UK-singed act to reach the Top 10 of the overall Japanese chart, though others such as Blur and Charlotte Church were just outside.



Jamiroquai: benefited from successes in Europe

The biggest international concern for the UK industry this year has been the States, where the only UK-singed acts to reach the Top 10 of the Hot 100 were B'Witched and Cher, the lone Top 10 representative on the album chart. Only a handful of other UK-singed acts have breached the Hot 100 this year, among them Robbie Williams, though there is at least some encouragement on the album count-down where B'Witched, Charlotte Church, three-times MTV Awards winner Fatboy Slim and five have all made significant breakthroughs.
Against the general tide, the US has been extremely lucrative for Sony UK's international department with B'Witched's first album achieving 1.2m of its 2.8m worldwide sales there, while the 2.5m worldwide success of Church's Voice Of An Angel debut included it going platinum in the US. Sony international vice president Brian Yates says her two albums combined are currently selling more than 100,000 units between them

CHART-TOPPING ROLL CALL

These are the UK-sourced albums which have reached number one in key territories (by year)

- AUSTRALIA: Bee Gees – One Night Only (Polydor); Jamiroquai – Synchronised (Sony S2); Metallica – S&M (Mercury)
- GERMANY: Jamiroquai – Synchronised (Sony S2); Bunnia Vista Social Club – Bunnia Vista Social Club (World Circuit); Genesis – Turn It On Again (Virgin); Cher – The Greatest Hits (WEA/Universal TV); Metallica – S&M (Mercury)
- ITALY: Jamiroquai – Synchronised (Sony S2); Bunnia Vista Social Club – Bunnia Vista Social Club – Bunnia Vista Social Club (World Circuit); Genesis – Turn It On Again (Virgin); Cher – The Greatest Hits (WEA/Universal TV); Metallica – S&M (Mercury)
- NETHERLANDS: The Best Of 1980-1990 (Island); Bee Gees – One Night Only (Polydor); Notting Hill OST (Island)

across the Atlantic every week, with Church in the US this week for more promotion.

In a year in which a number of high-profile UK acts have failed to set the States on fire, Yates points to a lack of comment as a key factor for such little UK success there currently. "There needs to be a serious commitment from the US label and UK label, and a serious commitment from the artist who has to spend three-and-a-half to four months of the year in America if they're going to set records. If you add it up, B'Witched have spent four months of this year in America," says Yates whose department has enjoyed its most successful year since he joined four-and-a-half years ago.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK LP	Artist/Label (UK company)
1	When The Heartache Is Over Tina Turner (Parlophone)
2	She's The One Robbie Williams (Chrysalis)
3	I Saved The Worst Days For You Boyzone (RCA)
4	Keep On Movin' Five (RCA)
5	Summer Son Texas (Mercury)
6	Isn't That A Lot Of Love Steve Nieve (East West)
7	Northern Star Petula Clark (Virgin)
8	Lit Me Up Gert Halliwell (S&M)
9	The World Is Not Enough Garbage (Universal)
10	Isn't That A Lot Of Love Steve Nieve (East West)
11	New York City Sky Pet Shop Boys (Parlophone)
12	Do You Love Her (WEA)
13	When You Say Nothing At All Ronan Keating (Polydor)
14	Believe Stevie Nicks (WEA)
15	Burning Down The House Tenacious Three & The Castigos (Cap)
16	Flying Without Wings Westlife (RCA)
17	What I Am In The Out Let, Emma Bunton (MCA Records)
18	It's Back Melanie C (Epic)
19	Every Day I Love You Boyzone (Polydor)
20	Rozanne Keating Michael (Virgin)

Chart covers the 20 most played (single) tracks on Europe's No.1 radio stations in 100 territories. For full details see www.fono.com or write to Fono at 100, New Street, London EC2A 4DU. Tel: 020 7460 0800.

GAVIN US RADIO TOP 20

US LP	Artist/Label (US company)
1	Smooth Santana (Arista)
2	I Know I Love You Savage Garden (Columbia)
3	Back At One Brian McKnight (Motown)
4	Waiting For Tonight Jennifer Lopez (Columbia)
5	I Need To Know Mike And The New Circle (Mercury)
6	That's The Way We Move Backstreet Boys (Jive)
7	Member No. 5 Live Backstreet Boys (Jive)
8	What A Girl Wants Christina Aguilera (RCA)
9	Unpretty T'Pol (Capitol/Columbia)
10	Spive Your Broken Heart Backstreet Boys (Jive)
11	Bring It All To Me Backstreet feat. 'N Sync (Columbia)
12	Meet Victoria Troy (Jive)
13	(You Drive Me) Crazy Backstreet Boys (Jive)
14	When My Girl Gets Cold (Jive)
15	Blue Daffodil Eels (Republic/Universal)
16	Wild 2K Will Smith (Columbia)
17	Bring It On Backstreet Boys (Jive)
18	My Love Is Your Love Forever Justinian Arrington (Jive)
19	I Wanna Love You Wahneema Lubiano (Sparrow)
20	The Divine Divina Enrique Iglesias (Interscope)

Chart covers the 20 most played (single) tracks on the US radio in 100 territories. For full details see www.gavin.com or write to Gavin at 100, New Street, London EC2A 4DU. Tel: 020 7460 0800.

AMERICAN CHARTWAX

by ALAN JONES

Celine Dion's hits and more collection, All The Way... A Decade Of Song, remains at the top of the *Billboard* album chart for the second week in a row, and has now racked up 1m sales in just three weeks. That is pretty impressive, as is its sales tally of more than 327,000 last week, although that is only a little more than half what number one albums often sell at this time of year. It is not an indication that there is a sales slump though – 24 albums sold more than 100,000 copies last week, compared with just 10 in the same week last year, if anything, it just shows that sales are spread more widely this year.

Dion's nearest challengers, Backstreet Boys' Millennium and Britney Spears' Baby One More Time, climb 4-2 and 6-3 respectively, with useful sales of 284,000 and 241,000, bringing the live laetemes' retail tallies to 7.5m and 6.5m respectively. That makes them the biggest sellers of the year and, with both now certified 10 times platinum representing shipments of 10m apiece, there are obviously plenty of copies in the shops to satisfy demand between now and the end of the year.

The highest new entry at 18, is Dru Hill member Stog's solo debut, Unless The Dragon, which sold 125,000 last week. Meanwhile, the arrival



Alan Jones: author of the American Chartwax column

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist/Label (UK company)	Units sold
AUSTRALIA	single: Bring It On Back S Club 7 (Polydor)	4
	album: S&M Metallica (Mercury)	5
CANADA	single: Celine Dion... One Night Only (Polydor)	7
	album: Genesis Inc. (WEA/Universal TV)	20
FRANCE	single: Summer Son Texas (Mercury)	8
	album: The High Times Westlife (RCA)	18
GERMANY	single: I Saved The Worst Days Boyzone (RCA)	28
	album: S&M Metallica (Mercury)	38
ITALY	album: When You Say Nothing At All Ronan Keating (Polydor)	3
	album: Greatest Hits III Queen (Parlophone)	4
NETHERLANDS	single: Keep On Moving Five (RCA)	12
	album: S&M Metallica (Mercury)	9
SPAIN	single: Do You Love Her (WEA)	9
	album: S&M Metallica (Mercury)	6
US	single: Angeli Robbia Williams (Capitol)	67
	album: Divine Divina Enrique Iglesias (Interscope)	42

By Source: ASCAP, SoundScan, Nielsen SoundScan, Fono, Virgin, RCA, Universal, Warner, BMG, EMI, Parlophone, Island, MCA, Mercury, Polygram, Sony Music, Warner Bros. Records, WEA/Universal, Virgin, Capitol, Interscope, and Sundance.

of even more Christmas fare brings the number of specifically seasonal albums in the Top 20 to 16, of which Garth Brooks' The Magic of Christmas and Kenny's Faith – A Holiday Album are the leading contenders, moving 13-7 and 14-8, with Rosie O'Donnell's A Rosie Christmas jumping 46-21. The latter album consists of duets with Cher, Celine Dion, Lauryn Hill and Elmo from Sesame Street among the guests. Also featured is Elton John (pictured) on White Christmas.

Charlotte Church has the distinction of having the two best-selling albums by a UK act, moving 54-42 with Charlotte Church and 85-61 with Voice Of An Angel, the albums selling a combined total of more than 1,000,000 copies for the young Welsh star. It is not a bad week for other UK acts either, with a highly reversing recent falls. Led Zeppelin move 87-71, Sting 78-74, Bush 76-73, Clanton 91-84, Michael Crawford 116-98, Fatboy Slim 155-145, Robbie Williams 164-155, Eurythmics 149-157, The Beatles 187-161 and Phil Collins' Hits is a re-entry at 191.

On the singles chart, where Santana's Sings is number one for the ninth time in an unchanged top three, Robbie Williams' Angels advances 69-62, while Bush slip 72-75 and Fatboy Slim is down 77-83. Europe's top export is Eiffel 65's Blue (Da Da Dee), which rises 29-29, while R&B act Guy have the highest new entry with Dancin' at number 46.

CHRISTMAS OPENING TIMES

	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	JAN 3	JAN 4	PARCEL FIRM
AMATO	0930-1730	0930-1730	0930-1730	0930-1730	EMAIL	EMAIL	EMAIL	EMAIL	EMAIL	0930-1530	0930-1530	EMAIL	EMAIL	EMAIL	EMAIL	0930-1730	SECURICOR
ARABESQUE	0930-1800	0930-1800	0930-1800	0930-1800	0930-1300	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0930-1800	PARCELINE
AVID	0900-1900	0900-1900	0900-1900	0900-1730	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	0900-1730	0900-1730	0900-1730	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	0900-1730	0900-1730	PARCELINE
BEECHWOOD	0930-1800	0930-1800	0930-1800	0930-1300	0930-1300	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0930-1800	WEY GROUP
BMG	0900-1900	0900-1900	0900-1900	0900-1730	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	0900-1730	0900-1730	0900-1730	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	VOICE MAIL/EMAIL	0900-1730	0900-1730	PARCELINE
CM DISTRIBUTION	0900-1800	0900-1800	0900-1800	0900-1800	0900-1300	FAV/EMAIL	FAV/EMAIL	FAV/EMAIL	FAV/EMAIL	0900-1300	0900-1300	FAV/EMAIL	FAV/EMAIL	FAV/EMAIL	FAV/EMAIL	0900-1800	SECURICOR
COMPLETE RECORD COMPANY	0900-1730	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	SECURICOR
DA TAPE & RECORD DISTRIBUTION	0900-1730	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	0900-1200	CLOSED	CLOSED	CLOSED	0900-1730	PARCELINE, SECURICOR AND OTHERS
DISC DISTRIBUTION	0830-1800	0830-1800	0830-1800	0800-1800	0800-1800	CLOSED	CLOSED	CLOSED	CLOSED	0830-1800	0830-1800	CLOSED	CLOSED	CLOSED	CLOSED	0830-1800	SECURICOR
EMI	0900-1800	0900-1800	0900-1800	0900-1800	0900-1600	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	0900-1800	0900-1800	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	0900-1800	PARCELINE
EUK	0830-1800	0830-1800	0830-1800	0830-1800	0830-1400	CLOSED	CLOSED	0900-1300	0900-1300	0830-1800	0830-1800	CLOSED	CLOSED	CLOSED	0900-1300	0830-1800	PARCELINE, UPS, COUNTRYWIDE, OTHERS
GREYHOUND	0900-1700	0900-1700	0900-1700	0900-1700	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1700	SECURICOR
HARMONIA MUNDI	0900-1730	0900-1730	0900-1730	0900-1730	0900-1200	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	0900-1730	SECURICOR
KOCH	0900-1730	0900-1730	0900-1730	0900-1730	0900-1300	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	PARCELINE
PINNACLE	0830-1800	0830-1800	0830-1800	0830-1730	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	1000-1730	0900-1730	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	0900-1730	SECURICOR
PLASTIC HEAD	0900-1730	0900-1730	0900-1730	0900-1730	0900-1200	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	SECURICOR
PRISM RECORDS	0900-1730	0900-1730	0900-1730	0900-1730	FAX	FAX	FAX	FAX	FAX	FAX	FAX	FAX	FAX	FAX	FAX	0900-1730	SECURICOR
RMG	ALL ORDERS VIA UNIVERSAL'S ORDERING DEPARTMENT																PARCELINE
S GOLD	0900-1900	0900-1800	0900-1800	0900-1700	0900-1300	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	0900-1800	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	SECURICOR
SELECT	0900-1730	0900-1730	0900-1730	0900-1730	0900-1300	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	0900-1730	SECURICOR
SOUND & MEDIA	0900-1730	0900-1730	0900-1730	0900-1730	0900-1200	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	SECURICOR
SRD	0930-1800	0930-1800	0930-1800	0930-1800	0930-1500	FAX	FAX	FAX	FAX	1000-1700	1000-1700	FAX	FAX	FAX	FAX	0930-1800	SECURICOR
STARTLE	0900-1800	0900-1800	0900-1800	0900-1800	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	PARCELINE
TECHNICOLOR	0830-1730	0830-1730	0830-1730	0830-1730	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1630	0900-1400	CLOSED	CLOSED	CLOSED	CLOSED	0830-1730	SECURICOR
TEN	0830-1800	0830-1800	0830-1800	0830-1800	0830-1230	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	1000-1600	1000-1600	0830-1800	0830-1800	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	1000-1600	0830-1800	SECURICOR
THE	0900-1800	0900-1800	0900-1800	0900-1800	0900-1600	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	0900-1800	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	SECURICOR
3MV	0900-1800	0900-1800	0900-1800	0900-1800	0900-1200	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	SECURICOR
UNIVERSAL	0800-1800	0800-1800	0800-1800	0800-1800	0800-1300	CLOSED	CLOSED	CLOSED	1000-1800	0800-1800	0800-1800	CLOSED	CLOSED	CLOSED	1000-1600	0800-1800	PARCELINE
VITAL DISTRIBUTION	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	0830-1800	0830-1800	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	VOICE MAIL/FAV/EMAIL	0830-1800	SECURICOR
COMPILED BY KAREN FAUX	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	JAN 3	JAN 4	

THAT WAS THE YEAR



JANUARY Dusty Springfield, Tom Jones and David Essex list with Hyperion Records founder and managing director Ted Perry receiving an MBE. Scottish accordion player Jimmy Shand is knighted...HMV and Channel 4 launch Music Of The Millennium...Billed as the biggest survey yet of UK musical tastes...Robbie Williams leads the Brits shortlist with a record six nominations...Warner Music UK buys the 50% stake in China Records it did not already own...London Records' head of international Nina Frykberg is promoted to the additional role of marketing director...Natalie Imbruglia receives three nominations in the 41st annual Grammy Awards...Universal Music chairman/CEO John Kennedy outlines the shape of the newly-combined PolyGram and Universal, which includes the new division Universal Island, headed by Marc Warner...Warner Music Europe (WME) announces its Coalition Recordings imprint is to be absorbed into the major's UK operation. Meanwhile WME president Manfred Zumbeller confirms he will retire at the end of February...Vital Distribution announces a deal to take over XL Recordings' sales and distribution in March...Sir Elton John issues a £20m lawsuit against his former associates Price Waterhouse Coopers and former John Lee Enterprises managing director Andrew Hayward...The BBC unveils Millennium Music Live, its biggest radio/TV event to date, for year 2000...Big Life Records goes into receivership with debts of around £3.7m...Paul Russell is promoted to the newly-created role of Sony Music Europe chairman...Sony Independent Network Europe strikes a licensing deal with Xtravaganza...Artists face a four-month delay in PPL royalty payments following a change in earnings distribution...Amendments are adopted in Brussels to the proposed EU Copyright Directive...Chrysalis acquires the independent publisher Global Music Group for £5.4m...Black music pioneer Erskine Thompson dies after a long fight against cancer...The Internet dominates the Midem Festival in Cannes



Natalie Imbruglia

1999: the year of many qu

This year was one in which more questions were raised than were answered. Some related to the future of the business, while others were more fundamental – such as where will the next talent wave come from? Musically few would agree that the overall tone was flat. Despite the strength of underground scenes such as the UK garage movement, which produced chart hits by the likes of Artful Dodger and Shanks & Bigfoot, most major label resources were poured into pop. However, as the year comes to a close few labels have much to show for it in terms of album sales, let alone career artists.

And the year was equally flat when it came to UK artists making inroads

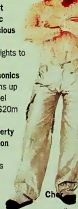
organisers face a race against time to secure acts for their proposed June event...Britney Spears' Baby One More Time enters at one with nearly 464,000 sales...All Saints split with manager John Benson.

MARCH East West general manager Ian Grenfell quits to join Simply Red's management team...The judge reaches a decision in the Ministry Of Sound's legal battle with former MOS recordings head Lynn Cosgrave...Controversy hits the Brits over "irregular" voting in the best newcomer category won by Belle & Sebastian...Channel 4 unveils a weekly two-and-a-half-hour music slot...Pete Waterman wins the Strat honour at the Music Week Awards as EMI's Chris Briggs takes the A&R prize...UK-singer Cher's Believe tops the Billboard Hot 100...Dusty Springfield dies after battling cancer...Eric Nicol is named as chairman of EMI...EMI-signed Precious wins the vote to be the UK's Eurovision representatives...NW sister magazine Gavin secures rights to the US airplay monitoring service unveiled by Mediabase...Yehudi Menuhin dies aged 82...Stereophonics give V2 its first number one album...Rob Dickins teams up with former rival Sony Music to launch new record label Instant Karma...The MPCS-PRS Alliance launches a \$20m joint venture with Ascap and Dutch collection society Buma/Stemra...Columbia managing director Geed Doherty leaves to take up the same role at Arista...Mark Hutton loses his job as Virgin Records general manager...Thirteen-year-old Charlotte Church becomes the youngest artist to land a US Top 40 album.

APRIL Sony and Warner launch their joint distribution company Ten (it starts handling Warner product a month later)...The Corps occupy the top two album slots...Former Warner/Chappell UK managing director

Robin Godfrey-Cass launches new label Bolo Records, subsequently renamed Riverhorse...Jeremy Marsh leaves BMG after seven years...Universal joins EMI in its online marketing and retail initiative...GetMusic...Geri Halliwell launches her debut solo single Look At Me by visiting five continents in seven days...Lionel Bart and Anthony Newley die within days of each other...Asda and Kingfisher plan a merger deal which would create a powerhouse controlling around 30% of UK music sales...Sir Cliff Richard faces the radio industry's top players at London's Music Radio Conference, asking them to give his songs a fair chance...Andrew Lloyd Webber says back Universal's 30% stake in The Really Useful Group.

MAY It emerges Sony is the first major to insert a clause about website ownership in its recording contracts...New RCA by band Westlife secure their first number one single...In first year at the top of the company albums market share table...Steps confirms the UK's biggest pop arena tour...Mushroom reveals deals with urban label Red Ant, Paul Oakenfold's Perfecto label and Simon Williams' Force Panda...Zoe Ball wins the Sony Radio Gold Award...Radio Two suspends DJ Johnnie Walker after a Sunday newspaper drugs expose...Spandau Ballet's Gary Kemp wins his High Court case against former colleagues...Former PolyGram/Island Music managing director Richard Manners is appointed to the same role at Warner/Chappell...Virgin snags up six awards at MW's Chicks/Mickey D leaves Warner, only to rejoin six months later...Former Kula Shaker manager Kevin Nixon becomes director of A&R at V2...Glastonbury Festival co-founder Jean Eavis dies...Sales of RM 10P3 players hit 25,000 in the UK...PR partnership Savage & Best ended...New Order manager Bob Gretton dies...Positive Foundry Nick Halkes quits to launch incentive with Ministry Of Sound backing.



Ch...

FEBRUARY emerges that PolyGram business development director Tony Pye is among the casualties in the newly-announced Universal structure...Misery awaits indie retailers with plans to scrap the Eros catalogue and ordering system on July 31...Ex-Lionel managing director Nick Phillips issues a writ against his former employer for constructive dismissal...Blondie claim their first number one single since 1980 with Maria...The Mean Fiddler Organisation secures a five-year deal to hold a sister festival in Leeds to its Reading...Music TV broadcaster The Box axes a third of its staff...JUS retailer Musiciansland reveals it is to close its UK Sam Goody stores...New BPI figures show music shipments reached a new high in 1998's fourth quarter...Bono and Muhammad Ali unite at the Brits to launch a music industry campaign against Third World debt, but it is Robbie Williams who steals the show by winning three awards...Beat FM wins the second central Scotland FM licence...The five majors announce plans to conduct US digital distribution trials under the codename the Madison Project...MTV says it will launch three digital-only services...Summer Brits

Power move of the year: Roger Ames takes the reins at Warner Music

Not many people get a job by insisting point-blank they do not want it – especially not when it is one of the biggest gigs in the world. But that is exactly what Roger Ames did when he was offered the chance to run Warner Music. It was typical Ames – and a deal that was wrapped up remarkably quickly for a man famed for his reputation of spinning out the deal. Ames had started out the year still employed by Universal, though it soon became clear there was no place for him in the new global structure being pieced together. Rather than leave he sat it out, spending a few painful months in limbo, before finally taking the role of head of Warner Music Europe (a job that was not actually publicly confirmed until he had got the bigger gig). The sticking point all along was Universal's stake in London Records in the US, while London's old licensing deal with PolyGram



Ames

for the rest of the world was due to expire at the end of 1999. His appointment was met with relief across Warner, which has been run as a succession of men from outside the music business for most of the decade. But Trinidad-born Ames, who is now the most senior Brit in the global business, alongside EMI's Eric Niccol and Ken Berry, admits he has much to do. Now he is in place, the hand of Ames has already been detected in a number of key hirings to Warner, with a number of deals expected to be announced during the next few months. It makes sense. He is, after all, well known for surrounding himself with his own people and showing absolute loyalty to his own team. Expect much more to come.

JUNE Travis' The Man Who album debuts at number one...Cher's Believe wins a hat-trick of honours at the Ivor Novello Awards...Radio One backs Pete Tong when an MP raises questions in the House about him playing disproportionate numbers of his own tracks...U2 A&R man Nick Angel leaves Universal International...Baz Luhrmann scores the first Internet-driven hit with Everybody's Free (To Wear Sunscreen)...Kylie Minogue signs with Parlophone...Universal scores the top four albums with Boyzone, Abba, Shania Twain and Texas...Ged Luhrwält splits from manager Lisa Anderson...In a MW survey of



THAT WAS THE YEAR

in the headlines

...John Deacon receives CBE...Aim is

set up...Trade fears millennium

overload...Supermarkets slash CD prices...

NelAid unaffected by Goldsmith collapse...New

solution to end Eros nightmare

CROONERS: Cliff Richard's return to number one may have shocked most of the industry, but it was perhaps par for the course in a year which saw Tom Jones, Dean Martin and Andy Williams all become Top 10 acts once again. Even Tony Christie, who had last bothered the chart statistics back in 1976, reached the Top 10 in January with the All Seeing 13 Walk Like A Premier. Andy Williams re-emerged in March via the use of two tracks, including *Music To Watch Girls By*, in TV commercials, while reselectively spawned a hot new compilation band of the same name. Dean Martin himself was not around to witness it, but he rejoined the album elite in June following the screening of an Omnibus programme about his life. The Very Best Of - Capitol/Rosita Vercs has become a platinum seller and one of EMI's biggest albums of the year. Topping ones that was Tom Jones, whose duets set Ireland on fire in October to give him his first studio chart-topping album since Bellini in 1969.



Dean Martin

Questions and few answers

overseas, with most of the successful breakthroughs being achieved by acts who started their careers before the Nineties had even begun.

But it was not all doom and gloom. An air of realism descended on the charts, as labels realised it simply does not make financial sense to sell singles at £1.99. Meanwhile, artists such as Travis and Macy Gray proved that it is still possible to achieve huge success without relying solely on frontloaded marketing campaigns.

Attempting to keep up with speed of technological change meant that there was never a dull moment - and the same can certainly be expected to continue into the year 2000.

Unigram merger fears mount to nothing...until a restructuring at the end of the year

What a difference a year makes. Almost exactly 12 months ago to the day a huge question mark hung over the future of the Polygram, Island and Mercury labels. Earlier in the year Saegrom had brought Polygram for \$10.4bn, and, by December, the then Polygram UK chairman John Kennedy was facing the tricky task of merging the UK operations of Polygram and Universal to create a new music group.

The rumour mill ran red hot with prophecies of doom and gloom - hundreds of jobs would be axed, executives would leave in droves, bands would pack up and seek desks elsewhere, and - God forbid - the yanks would start bossing the poor old UK group about. So what happened? Not much. Kennedy seamlessly eased himself into the role of chairman and CEO of Universal Island and crucially, his three most senior lieutenants, Marco Marot of Island, Polygram's Lucien Grange and Mercury's Howard Berman remained in place.

There were undoubtedly teething problems of Universal Island, with the company's promotions team departing en masse to join



Kennedy

former boss Nick Phillips at Warner, but this was minor compared with the earlier predictions of chaos. Then last August came the same day his lawyer brother negotiated Roy Keane's £50,000-a-week deal which bust apart Manchester United's wage structure. Kennedy dropped his own bombshell. Grange would rise above Marot and Berman to become his deputy.

New company insiders suggest the bust-ups and uncertainty that the group did so well to avoid a year ago could be returning. The dust is already being kicked up. Marot and Berman are understood to be less than happy with the move and, although Grange is optimistic he can work with them both, Kennedy is already talking to Marot about a new internal role in the group. It is also well known that Berman remains keen to find a job in America. Grange needs to find a successor for himself at Polygram, but will his elevenfold also mean his first task in the new role will be to find new managing directors to run his sister labels?

Or maybe the doomsayers' speculation will turn to lot or just as hollow once again. Watch this space.

online music retailers. Boxman takes eight weeks to deliver... S Club 7 debut at number one with Bring It All Back. BPI director general John Deacon is awarded a CBE in the Queen's Birthday Honours list...Christian Tattersfield is appointed A&R director at Arista UK - but did he sign a new contract?...Association of Independent Music (AIM) strikes a deal with the BPI to rebrand part of its members' subscriptions...The IFPI releases a 20% global rise in piracy...Universal Music Publishing general manager and head of A&R Kate Thompson quits...Pioneering rock'n'roller Screaming Lordutch quits...Wal-Mart makes a £6.7bn bid for Asda...The Chrysalis Group unveils its Papillon label, signing Jethro Tull...Glastonbury happens and it doesn't rain - much.

JULY Culture, media and sport secretary of state Chris Smith outlines his vision of the Government's future role in music industry in *MW*...MTV announces three new digital services...Eel's three former Polygram Music Publishing chief David Hockman...Ricky Martin hits number one with *Vida Loca*...Telstar hits Jeremy Marsh...Intermedia director Steve Morton joins Virgin...Wall Of Sound launches subsidiary labels on the back of its success with *The Wiseguys* re-released Och La La...EMI becomes the first UK major to establish a dedicated newmedia division...The trade and industry select committee investigating intellectual property recommendations must be given protection from parallel imports...Capital FM's Party In The Park gives ITV2 its biggest audience yet...Millward Brown counts Virgin and Our Price retail data from the charts, its biggest loss of data in five years...Stereophonics A&R man Dave

MUSIC WEEK 18 DECEMBER 1999



Tim Westwood

AUGUST Ronan Keating's debut solo single debuts at one...Blair McDonald is named Columbia managing director...Mike McCormack becomes deputy managing director of Universal Music Publishing...CDNow announces plans for a UK site...Cheryl Robson receives her own imprint at East West...EMI Music Publishing buys more than 40,000 Windwest Pacific copyrights, including Spice Girls material...Radio One announces the return of the rock show...Terry Ellis returns to the UK music scene with *Stargate.com*...Phillippe Ascoli completes his first two signings to his new Source UK label...Edel acquires a 74.5% stake in Italy's Agito Sam...Nigel Spanner's Sweeney joins BMG as vice-president of media...Radio One DJ Tim Westwood is wounded in a driving shoot-out...Rob Stringer is named senior VP at Sony...Outside launches its Inside joint venture...Bob Herbert, the man who created the Spice Girls and manages Five and Lolly, dies in a car crash...Roger Ames is the surprise appointment as chairman and CEO of Warner Music Group...Ger Halliwell scores her first solo number one.

SEPTEMBER

Universal Music chairman John Kennedy warns against the damaging effect of recordable CD's...National music retail groups, including the UK's Bard, plan a world federation...Home, a new 'superclub' and gig venue, is opened in London's Leicester Square...HMV launches what it claims is the UK's biggest circulation specialist music magazine, *HMV Choice*...CD Digital, the Capital and First-Backed consortium, wins the European digital multiplatform licence...BMM becomes the first UK major to quit physical distribution...In The City is held in Liverpool for the first time with celebrity guests including The Velvet Underground's John Cale...Rank outsider Talvin Singh wins Mercury Music Prize with *OK*...Mike Henneghan quits unexpectedly as managing director of Independent...The BPI and Air forge an agreement on how they will work together...EMI launches *music365.com* site giving retailers access to up-to-the-minute information about artists and releases...Universal-Island's promotions department quits en masse to reunite with East West managing director Nick Phillips...Independent retailers are dealt a mortal blow when AT&T, which had proposed a replacement to the non-Y2K compliant Eros, postpones the launch of its own ordering system.



Ger Halliwell

Wiberley loses his head of A&R role at V2...Online music retailers Boxman and UK-based IMVS announce a merger...A MW A&R survey reveals exactly half as many UK-signed artists enjoyed their first Top 40 album position in the first six months of this year compared with the same period in 1998...Keith Blackhurst becomes RCA general manager...Warner Music Group chiefs Terry Senel and Bob Daly announce their shock resignation...Polygram captures the albums market share crown for the second quarter...Sony and Warner buy CD Now...The music industry's \$4.3bn annual earnings overseas reverts to 1997 levels and only to the Formula 1 motor racing industry and whiskey...Steve Redmond is appointed MW publisher, replacing Andrew Brain...Colin Bell leaves Eton John Management after just 10 months...Our Price announces store expansion.

A diverse and productive year for the indie sector

One of the most positive developments of 1999 was the continuing strong performance of a number of indie acts across the business. The largest, such as Jive, covered hit after pop hit, while Ministry Of Sound continued its successful evolution from niche compilation operator to hit repertoire owner through a series of smart label deals. Elsewhere Skint and Independent, both of whom have done well with Sony's Sine division, managed to produce two of the biggest artists of the year in the shape of Fabrizio and Travis, respectively. Meanwhile Telstar's split into a records operation and Startz, its Internet and distribution arm, highlighted its grand plans for 2000. Equally the impact of Edel's explosive growth began to be felt in the UK, first with the launch of a publishing arm headed by former PolyGram music chief David Hockman, and then with the expansion of Play It Again Sam, in which it took a 75% stake.

It was not all plain sailing. Creation founder Alan McGee revealed the end of the year that he will be leaving the label he founded 12 years ago next summer, and other labels also found little to laugh. But as individual indie players rolled up their profiles, so the Association of Independent Music (AIM) began to take shape to promote the interests of the sector as a whole. Though its intentions were sometimes questioned elsewhere within the record industry, there is little doubt that it has begun to find its own voice as it sets out its goal of creating a 'level playing field' in the UK business. Following the ratification of its official relationship with the BPI at the latter's AGM, the two organisations can now work together in a spirit of cooperation on the issues that are of common interest. These include everything from lobbying government to tackling piracy. As a result the UK music industry can only be a healthier place.



THAT WAS THE YEAR

in the headlines



STARS: Aside from Catalina's Carys Halliwell, the only UK star to emerge in 1999 was arguably Robbie Williams. But even his productions were overshadowed at the moment as he sang of the Millennium that we would have "stars directing our fate" — 1999 was the year of the non-star. That fact will likely become clearer at the Brit Awards 2000 when the best male category is likely to be fought out between **Cill Richardson** and **Tom Jones**.



Robbie Williams

The UK provided nothing to match US stars such as **Will Smith** or **Ricky Martin** — and even the bestman such as **Tom's** from **Healy** or **Stereophonics'** **Kelly Jones** did not shine through. In fact it was TV presenters like **Richard Blackwood** and **Alli G** who stole the limelight. No wonder at least one of them is on the verge of a record deal of his own.

leaves for "second retirement"...MCPs proposes a mechanical royalty rate of 10p for music downloaded from the internet. **AIM** disintegrates...UK music shipments slipped 1% in value and 6% in volume during the first half of the year...**George Michael**, **David Bowie** and **Robbie Williams** take part in **NetAid**, which links concerts in London, New York and Geneva and screens them on the web...**Harvey Goldsmith** calls in receivers after racking up losses of **£750,000**...**Beverly Knight** triumphs at the **Motels**, scooping honours for best R&B artist and best album...Retailers prepare a Christmas ad push worth more than **£25m**...An industry campaign to reverse the **BBC's** decision to change **GLR's** "distinctive musical output" gathers pace...Composer **John Barry** is honoured at Music Industry Trusts dinner...**Sheffield's** National Centre for Popular Music, which opened in March, is declared "technically insolvent" owing

nearly **£1m** after poor visitor numbers...The plug is pulled on **Eros** without a permanent and industrywide replacement in sight.

NOVEMBER **Ranger Computers** comes to the rescue of the 200 indie retailers who used **Eros** by announcing plans to launch an alternative system in January 2000...**Harvey Goldsmith** is back in business with new backers and new promotional vehicle...**Artists Management Productions**...**Murray Boland** joins **MTV UK** and helms in the new role of director of programmes...**Universal Music** steals the publishing crown from **EMI Music** in the third quarter figures on the back of **Shania Twain's** success...**EMI Music** buys a 51% stake in **Hit & Run Music** for **£11.5m**...The **HMV/Channel 4/Classic FM Music Of The Millennium** survey names **The Beatles** as the top band and **Sgt Pepper's Lonely**

Hearts Club Band as the top album...**Beggans Banquet** becomes the first UK record group to establish a pan-continental CD deal price in a bid to stamp out parallel imports...**Britney Spears** clocks up four goes at the **MTV Music Awards** in Dublin...**Boots** raises the threat of a CD price war by announcing it will start selling chart albums at £9.99...**Asda** continues the price revolution by slashing the price of chart CDs by **£1**...It also announces that it hopes CD prices will be cut to **£9.99** by the end of 2000...**Sexy Music** opens Europe's first Mini-Disc store...A battle between **Arista** chief **Clive Davis** and parent group **BMG** breaks out over the question of a successor to the 66-year-old music man...**Warner Music International** chairman/CEO **Ramon Lopez** announces his retirement...Former **Radio One DJ Peter Powell** and former **Arista** managing director **Martin Heath** unveil plans to launch a rolling 24-hour music news internet site.

Music loses many notable figures

The closing year of the millennium robbed music of some of its very brightest lights with **Dusty Springfield**, **Yehudi Menuhin** and **Nelson Bart** among those who died in 1999. **Springfield**, often hailed as the greatest female solo artist to emerge from these shores, died in March following a long battle against cancer. Only three months earlier, she had been honoured with an **OBE** in the New Year's Honours.



Dusty Springfield

In what turned into something of a bleak period, the composer and lyricist **Nelson Bart** also died just a month later.

Alongside his most famous work, the musical **Oliver**, **Bart** also penned hits for artists such as

singer, songwriter and actor **Anthony Newley**, who himself passed away several days later. A giant of the classical stage, violinist and conductor **Yehudi Menuhin** died of heart failure in March aged 82, bringing to an end a recording career lasting more than 70 years.

The month of August took the life in a road accident of **Five's** co-manager **Bob Herbert**, while **New Order** manager **Rob Gretton** died in May and one-time **Bob Marley** manager **Don Taylor** in November.

Other passings this year include **Glastonbury** co-founder **Jean Eavis**, **Screaming Lord Sutch** and black music pioneer **Erskine Thompson**, who died from cancer.

DECEMBER The future of **Creation Records**, its staff and its roster — most notably **Oasis** — is thrown into doubt when **Alan McGee** announces his decision to leave the label in summer 2000...**Hall Or Nothing's** **Terrill Hall** picks up the **Key Woman Of The Year** award...**Ciff Richard** scores his first number one single in nine years with **The Millennium Prayer**...**Heavenly** strikes a joint venture deal with **EMI/Chevyalls**...**Richard Branson** invests his Virgin retail group will switch to other "more profitable" product lines than music unless record companies involve retailers more in their decision making...**Mike Heneham** is appointed president of the UK operations of expanding European indie **Play It Again Sam**...**Stevie Wonder** manager **Keith Harris** replaces **Jef Hanton** as the chairman of the **International Managers Forum (IMF)**...**Polydor** managing director **Lauch Grange** is promoted to the post of deputy chairman at **Universal Music UK**.

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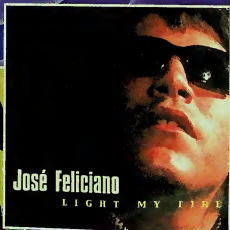
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RETAIL FOCUS: OUR PRICE

by Karen Faux

Making the move to displaying product live has provided Our Price in Canterbury with an opportunity to transform the look of its store. Customers are now attracted by bright-light signage which asks "Have You Heard?" and "Just Ask" while the spacious interior does justice to a greater emphasis on back catalogue and specialist areas such as jazz, classical and DVD.

"Going live involved the removal of counters on both floors, which were big, black slighty offputting objects," says manager Steve Brooks. "Just taking those out and replacing them with more streamlined and better-positioned ones has created more floorpace and a more customer-friendly environment."

Brooks reckons the refit has made the store look twice as big and people can now have a clearer view when they look through the entrance. New racks have been fitted to accommodate the bulkier "safer" packaging and customers have been quick to respond positively to the new style. While all the Our



Our Price: live racking reinforced by striking refit

Price store will be moving to live product in the near future, not all will be benefiting from a refit. "There used to be a column obscuring the view into the interior but that has gone now," says Brooks. "Another benefit of going live is that we do not need so many staff behind the counter. Our counter service is much quicker

GRAY BECOMES OUR PRICE WINNER

Macy Gray's album *On How Life Is* has been one of Our Price's biggest hits this year. "Credit must go to the specialist stores for helping to build that one up," says Steve Brooks.

"Sales seem to have grown through word of mouth and it has now become a classic Our Price best seller." Other current fast movers for the store include Charlotte Church, The Corrs, Melanie C and Best of James Bond. "DVD is also stemming ahead with our three for £40 offer. This week The Matrix and Human Traffic have given sales a lift," says Brooks.

and we also have more assistants on the shop floor who can help customers."

Our Price Canterbury employs around 30 staff, including 10 part-timers, and is currently one of the most successful outlets in the chain. Although business in the historic Kent city has recently been slightly hit by

competition from the nearby Bluewater shopping centre, it is fighting back this festive season with spectacular decorations and longer opening hours. "Christmas business is starting to pick up, although the really busy period looks like being even later than last year," says Brooks. "We opened at 8am today to sell the new George Michael album and sales were phenomenal. Undoubtedly it is going to be a very good Christmas for DVD although not to the detriment of video. We're expecting to shift a lot of comedy videos as we always do at this time of the year."

An important feature of the new look shop is the "Have You Heard?" department. The idea is to encourage customers to browse among new releases, specialist and back catalogue titles and sample music on the two listening points. "The brand new panels which signpost the area are brightly lit and stay on all night, so there is no danger of them being missed," says Brooks. "At the moment we are giving most of the emphasis to nostalgia, with boxed sets and compilations from the Sixties, Seventies and Eighties which are going well."

IN-STORE NEXT WEEK (from 20/12/99)



Windows - George Michael, Ministry Of Sound Annual, Sony Nice Price campaign with CDs at £7.99 each or three for £21. **Instore and press ads** - Paderewski, Festival Of Nine Lessons, Kiri Te Kanawa, Future Loop Foundation, Vengaboys, Sony Nice Price



In-store - chart albums reduced to £11.99, S Club 7, Westlife, Steps, Children's Promise, John Lennon, Cuban Boys, Video including Celine Dion, Robbie Williams, Five and Steep, by a Friends video and get one free, chart videos (excluding Disney) for £11.99 and three for the price of two



In-store - Christmas campaign offering chart albums at £9.99 and cassettes at £7.99 including Celine Dion, Robbie Williams, Five and Steep, by a Friends video and get one free, chart videos (excluding Disney) for £11.99 and three for the price of two



Albums of the month - Best of '99 Campaign; **In-store display boards** - Best of '99 featuring Basement Jaxx, Folk Implosion, Smog, Quannum, Blackalicious, Aim, Roots Manuva



Windows and in-store - Christmas campaign with money-off vouchers for 2000; **Press ads** - Korn, Darkstar, Qoo Qoo Project



In-store - Virgin, Best...Ever series promotion, Celine Dion, Charlotte Church; **Listening posts** - José Cura, Chris De Burgh, Supergrass



Windows - George Michael, Genesis, James Bond, Sega Dreamcast; **In-store** - Best-selling Albums Of '99 promotion; **Listening posts** - Pete Townshend, Essential Soundtracks, Soprano, Sheryl Crow, Very Best Of Jazz, Robert Cray, TV ads - Genesis, James Bond



Windows - George Michael; **In-store** - buy one and get one free on James Bond and Friends, triple video boxed sets at £12.99, double video boxed sets at £9.99, Videos from £2.99, party albums at £5.99 and two for £10, compilations including Sexy Speed Garage, Sexy House at £4.99 each buy two and get one free, CD Box sets at £9.99



Singles - Westlife, S Club 7, Steps, Cuban Boys, South Park, John Lennon, Children's Promise, James, Marvin & Tamara, Charlotte Church, Heather Mills feat. Paul McCartney; **Albums** - Bob Marley, Alanis Morissette, Groove Armada, Foo Fighters, Phats & Small, Korn, Puff Daddy, Mary 3 Blige, Fatboy Slim; **Windows** - Travis, Cher, Bryan Adams, Whitney Houston, Celine Dion, Will Smith, Charlotte Church, Stereophonics, Melanie C



Selecta listening posts - Matthew Sweet, Tom Waits, Cocteau Twins, Federer, Goo Goo Dolls, A Tribe Called Quest, Groove Armada, Emiliana Torrini; **Mojo recommended retailers** - Luther Allison, Fleetwood Mac, Jack Bruce, Sly & The Family Stone, Spirit, Junior Kimbrough



Windows - Kiri Te Kanawa, Simply Red, Shola Ama, Eurythmics; **In-store** - George Michael, Christmas campaign; **Press ads** - Kiri Te Kanawa, Muse, Faithless, B*Witched, Nini Sawtney, Stereophonics



In-store - Westlife, John Lennon, Heather Mills, James, Perfect Phase, South Park, Christmas campaign offering two CDs for £22 across hundreds of titles; **Press ads** - S Club 7, it's Only Rock 'N' Roll, Steps, Cuban Boys

WHSmith

In-store - Virgin, Best...Ever series promotion, Celine Dion, Charlotte Church; **Listening posts** - José Cura, Supergrass

Woolworths

Singles - Westlife, S Club 7; **Album** - George Michael; **In-store** - two CDs for £22, Jingle Bells, Steps, George Michael, Westlife, S Club 7; **Press ads** - Alanis Morissette, Guns N' Roses, Woman II, Celebration 2000, Music Of The Millennium, Cuban Boys, Marvin & Tamara

ON THE SHELF

JASON WHITE,
owner, Left Legged
Pineapple, Loughborough



We are not as busy as we were this time last year and that is because there doesn't seem to be the same quality of new album releases. However, single business is very healthy and we are doing particularly well with dance on vinyl. It seems a lot of people are expecting to get record decks for Christmas presents so sales of the format can only get better.

The Len single *Steal My Sunshine* has been a fast mover although it has got a really summery feel to it. We have been doing well with all three formats of *Nine Inch Nails*. We're in this Together as they have a solid fanbase which wants to acquire all the various tracks. We've sold hardly any of Cliff Richard's Millennium Prayer and as far as this store is concerned it has been completely not in the shade by singles such as Marlo Paj's *Communication and Artful Dodger's Rawind*.

Next week could be even better for

singles. Vengaboys, The Charlatans, Cuban Boys and Perfect Phase will all be big and we've also had lots of enquiries about Queen's seven-inch picture disc. We're offering around 200 titles and sales are growing every week. Last week was a bumper one with the release of *The Matrix* and *Human Traffic*. A lot of people will be getting DVD players for Christmas and we are looking forward to seeing sales grow next year."

On the albums from George Michael is going well and PoS and window display support has been strong. Our biggest albums for Christmas look like being Travis, Now! 44, Cream 2000, Stereophonics, Euphoria 3 and New Hits 2000.

We've been selling DVD for about a month and we are already seeing a good return. We're offering around 200 titles and sales are growing every week. Last week was a bumper one with the release of *The Matrix* and *Human Traffic*. A lot of people will be getting DVD players for Christmas and we are looking forward to seeing sales grow next year."



ON THE ROAD

ANDRE ADAMS,
Fullforce rep for West
London & Home Counties

Although business has been picking up in the last couple of weeks, the manic rush is still to come. There is a lot for stores to think about at the moment - what with the competition posed by the internet - but they just seem to be getting on with the job and focusing on their Christmas campaigns. Many have recently branched out into new specialisations such as vinyl and second-hand product which is helping to give them a competitive edge.

It looks as if the new single from Tom Jones & Cerys Matthews is heading for a high chart debut. There is a lot of stock already out there but I am still carrying plenty of topups. Its success is again news for the album Reload, which is revving up gears for Christmas.

Y Tribe and Mr Vegas has also been very well supported by stores this week and sales of Phats & Small's *Torlike* have been holding up since the record made its chart debut. It is taken number 11 a couple of weeks ago. It is taken

from their album *Now What's This I Call Small Music* which has been building nicely in my area since its release last month.

We are expecting big business from compilation *Euphoria Level III* as the series has been very successful this year. One of Tetlar's biggest seasonal compilations promises to be *Greatest Hits Of '99* with Mike Dred's Christmas Album is being driven from the fact that the man is back on TV in his role as Frank Spencer. *Chris Tarrant's Millennium House Party* and *Greatest Hits Of Decade* are also being pushed with strong PSOs.

Although we are inevitably busy with Christmas we are already working on releases for the beginning of next year. Multiply has a busy schedule and January will see the release of a new single from Sash! followed by one from Phats & Small. We've also got new singles from Giorgio Moroder and Colour Girl, plus another compilation called *Breakdown: Best Of Euphoric Decade*."

THE OFFICIAL UK SINGLES CHART

TOP 75

www.cin

18 DECEMBER 1999

Pos	Artist	Title	Label	CD/Cass (Distributor)	7/12
1	THE MILLENNIUM PRAYER	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
2	BE-BE-WINDO THE CROWN SAY SO SELECTA	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
3	KISS (WHEN THE SUN DON'T SHINE)	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
4	BARBER'S ADAGIO FOR STRINGS	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
5	BACK IN MY LIFE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
6	KING OF MY CASTLE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
7	EVERYBODY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
8	NEW MY SUNSHINE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
9	EVERY DAY I LOVE YOU	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
10	IF I COULD TURN BACK THE HANDS OF TIME	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
11	TRAY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
12	COMMUNICATION (SOMEBODY ANSWER THE)	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
13	I SHALL BE THERE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
14	UNDER PRESSURE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
15	BOY GODS DON'T CRY/ROCKIN' ROBIN	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
16	NORTHERN STAR	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
17	NEW BABY, IT'S COLD OUTSIDE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
18	SHE'S THE ONE/TI'S ONLY US	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
19	TALKING IN YOUR SLEEP/LOVE ME	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
20	CHRISTMAS KISS	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
21	KEEP ON MOVIN'	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
22	RIGHT NOW	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
23	ASAC	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
24	THAT'S THE WAY IT IS	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
25	TURN YOUR LIGHTS DOWN LOW	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
26	I LEARNED FROM THE BEST	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
27	FLYING WITHOUT WINGS	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
28	ALIVE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
29	LIFT ME UP	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
30	BLUE (DA BAE DEE)	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
31	MY BEAUTIFUL FRIEND	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
32	DEAR LIE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
33	RADIO	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
34	GENIE IN A BOTTLE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
35	WAITING FOR TONIGHT	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
36	CRAZY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
37	SUPER TROOPER	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
38	EVERYTIME/READY OR NOT	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
39	WE'RE IN THIS TOGETHER	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
40	KING FOR A DAY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
41	THE BRICK TACK VERSUS GITTY UP	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
42	TONITE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
43	IT'S ABOUT THE WAY YOU WERE ME	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
44	WHY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
45	WHY DIVINE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
46	NEW MAN! I FEEL LIKE A WOMAN!	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
47	WHEN WE ARE TOGETHER	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
48	ENOUGH IS ENOUGH	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
49	BOMB DIGGY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
50	WHAT I AM	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
51	TURN	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
52	THE WORLD IS NOT ENOUGH	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
53	HEARTBREAKER	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
54	I GOT A GIRL	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
55	2 TIMES	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
56	THE FRANK SONATA	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
57	LARGER THAN LIFE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
58	THAT SOUND	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
59	I KNEW I LOVED YOU	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
60	DUSTED	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
61	AFTER THE LOVE HAS GONE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
62	1999	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
63	SHAKE YOUR BON-BON	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
64	NEW AVARIA	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
65	I SEE YOU BABY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
66	ANOTHER WAY/AVENUE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
67	HEADS HIGH	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
68	DON'T STOP	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
69	S CLUB PARTY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
70	HURRY UP AND WAIT	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
71	JESSE HOLD ON	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
72	DEEP INSIDE	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
73	FROM THIS DAY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)
74	MARY	Positive	CDTV 12/12/CT 121 (E)	EMI	12/12/CT 121 (E)

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18 DECEMBER 1999

CHART COMMENTARY

by ALAN JONES

Ciff Richard is number one for the third straight week with The Millennium Prayer, equalling the longest stay at number one this year, as established by Riley Martin's 'Livin' La Vida Loca' and equalled by Eiffel 65's 'Blue (Da Ba Dee)'. The Millennium Prayer sold a little more than 159,000 copies last week and thus also manages the rare feat of increasing its sales for three weeks in a row. So far, the single has sold more than 550,000 copies.

Vengaboys have the week's highest debut, at number three. And while they might be a little disappointed not to have registered their third straight number one, they have had a much better time than several acts who have dramatically underachieved this week. Among those who will be locked in circles meetings this week we can expect B*Witched, Thunderbugs, TLC, Enrique Iglesias, Lou Bega and Lenny Kravitz. After topping the chart with their first four singles, B*Witched only managed to reach number



A little more than a year ago, Vengaboys were completely unknown in Britain but this week they celebrate their fifth straight Top Five hit – a new record for an act from The Netherlands. Last November, they launched their career with the number four hit Up And Down. Since then they have scored a number three hit with We Like To Party (The Vengabos) and number ones with Boom, Boom, Boom! and We're Going To

Ibiza. They return to the chart this week with Kiss (When The Sun Don't Shine), which is the chart's highest new entry at number three. The group have sold nearly 2m singles since Up And Down commenced its chart career 54 weeks ago, a total beaten only by Britney Spears, with Postiva labelmates Alice Deejay moving 4-5 with Back In My Life, there are two Dutch acts in this week's Top Five.

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75, and corporate groups shown by % of total sales of the Top 75



SALES UPDATE

VERSUS LAST WEEK: +10.1%

YEAR TO DATE VERSUS LAST YEAR: -0.3%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 36.0% US: 24.0% Other: 40.0%

four with their fifth, Jessa Hold on, but were looking to recapture their form with I Shall Be There. Instead, they have to settle for a

number 13 placing. TLC have an equally rude awakening. Having reached number six with each of their first two singles from Fannal –

No Scrubs and Unpretty – they see the third make a very modest impression this week with a number 32 debut for Dear Lie being blamed partly on the lack of a video for the track. Fellow 2-1 group Thunderbugs got off to a good start with Friends Forever reaching number five in September but fell short of the Top 40 this week with It's About Time You Were Mine debuting at number 43. Two notches lower is Enrique Iglesias' Rhythm Divine, debuting 41 places below the number four peak of his debut hit Ballamos.

Incredibly, two artists who both reached number one with their last single are placed even lower. Lou Bega's 'Mambo No 6' topped the chart for a fortnight and has sold more than 840,000 copies to date, but his follow-up I Got A Girl lumps in at number 55, with 5,500 sales this week. Meanwhile, Lenny Kravitz's follow-up to February's chart-topping Fly Away fails to make the Top 75. Black Veilstone sold just more than 1,000 copies to debut at number 83.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (if sublabel)
1	1	THE MILLENNIUM PRAYER	Ciff Richard	Papillon PROMUSICCO (P) (P)
2	2	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Jive 82312 (P)
3	NEW	BABY IT'S COOL OUTSIDE	Tom Jones & Caye Matthews	RED COUGL 28 (V)
4	NEW	ENOUGH IS ENOUGH	Y2 feat. Elisabeth Troy	Northwest to NORTH 602 (V)
5	3	HEADS HIGH	Mr Vegas	Greenleafs GREED 785 (SRD)
6	4	I SEE YOU BABY	Groove Armada feat. Grant Ma Fox	Pepper S22002 (P)
7	6	ANOTHER WAY/AVENUE	Paul Van Dyk	Deviant DVTN32003 (V)
8	7	LARGER THAN LIFE	Backstreet Boys	Jive 859562 (P)
9	5	EVERYTIME	Lustral	Harj Cheons HOUJ KICD (V)
10	NEW	I'LL BE YOUR EVERYTHING	Youngstown	Halfords 010272HWB (P)
11	13	BULLET IN THE GUN	Pilot Perfecto	Fluid Recordings FLUJ021 (ADD)
12	NEW	PHOENIX	Evolution	
13	9	YOU DRIVE ME CRAZY	Britney Spears	Jive 859662 (P)
14	19	SUN IS SHINING	Bob Marley & Funkstar De Luxe	Club Tonic 208885 (CLV) (P)
15	NEW	BUDDY X-30	Dream Team Vs Nenech Cherry	4 Liberty LUTIC033 (P)
16	NEW	DROP BEAR/POISON IVY	Die	Full Cycle FCV321 (SRD)
17	12	HURRY UP AND WAIT	Stereophonica	V2 VV9590223 (2MV) (P)
18	8	MUSCLE MUSEUM	Metacore	Meshroom MUSH 86025 (2MV) (P)
19	NEW	INTO THE SUN	Prime Time Tracey-Anne Lynch	Heart Records HEATC0023 (V)
20	20	JUMP N' SHOUT	Basement Jaxx	XL Recordings XLS 116CD (V)

38 charts © ON

To hear the chart hot-off-the-press on Monday morning, call 0891 505250. Labels: ON: SONY MUSIC

This	Last	Title	Artist	Label
1	1	THE MILLENNIUM PRAYER	Ciff Richard	Papillon
2	2	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Jive
3	NEW	BABY IT'S COOL OUTSIDE	Tom Jones & Caye Matthews	RED COUGL 28 (V)
4	NEW	ENOUGH IS ENOUGH	Y2 feat. Elisabeth Troy	Northwest to NORTH 602 (V)
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18 DECEMBER 1999

CHART COMMENTARY

by ALAN JONES

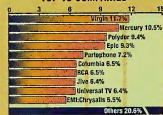


George Michael had released a single, if Shania Twain hadn't been the subject of the first ever Top Of The Pops special and if her latest album *Come On Over* hadn't been widely priced at £9.99 last week... we may have been saluting George Michael's fifth straight number one album this week. Instead, we have to congratulate Twain on another milestone in the history of *Come On Over*, which retains pole position on the chart courtesy of a best-seller week in which it sold more than 125,000 copies. The album has now sold more than 1,794,000 copies since its February 1998 release, of which just 174,000 occurred in the year of its release (it was number 67 in the 1998 rankings) with 1,620,000 so far in 1999, for which remarkable success it will undoubtedly now emerge as the year's biggest seller.

With more than 4m albums sold last week — a 32.7% increase week-on-week and the highest tally of the year — the top five artists all sold more than 100,000 copies,

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and compare group shares by % of total sales, of the Top 75 chart albums

SALES UPDATE



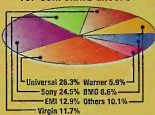
Aside from Shania Twain and George Michael's albums, there were best-seller weeks for Travis's *The Man Who* (132,500 sales),

ALBUM FACTFILE

George Michael's surprise album release *Songs From The Last Century*, an album of mellow covers, including Roxanne, Miss Sarajevo and The First Time Ever I Saw Your Face, debuts at number two this week, with sales of more than 159,000 copies. That is 15,000 sales more than the first week tally of his "best of" album *Ladies & Gentlemen* last year, but not enough to beat Shania Twain's *Come On Over*, which continues

its run at number one. Despite making a slower start, *Ladies & Gentlemen* was in the middle of an eight-week run at number one this time last year, and has thus far sold more than 1,950,000 copies. *Songs From The Last Century* is Michael's fifth solo album, with all of the previous four reaching number one. His last album of new material was *Older*, which debuted in May 1996, with an exceptional first-week sale of more than 285,000.

TOP CORPORATE GROUPS



and Celine Dion's *All The Way...A Decade In Song* (111,500) and nearly 100,000 sales for Steps' *Stepacular*, the fourth time it has

exceeded 100,000 sales in seven weeks. The Travis album's latest leap takes its year-to-date sales past 970,000 and it has now overtaken *Stepacular*'s Performance & Cocktails (870,000) to become the biggest-selling 1999 album thanks by a British act. With three more weeks to go before the millennium, both albums should top the 1m mark. Travis will be well past the mark, and the Man Who will end up as the year's third biggest seller, behind the Shania Twain album and *Boyzone*'s *By Request* compilation.

Down 6-8, Macy Gray's *On How Life Is* nevertheless increases its week-on-week sales by nearly 50% to a best-seller 73,000. The album's cumulative sales since it was released less than six months ago top 430,000 and it will sprint past the 500,000 mark before the weekend. *Britney Spears' Baby One More Time* has sold more than 520,000 but is likely to be overtaken by *On How Life Is*, which will thus become the biggest-selling debut of the year by any act.

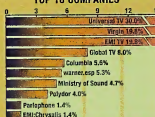
COMPILATIONS

The compilation market increased by more than a quarter week-on-week to reach its highest level of the year last week, with nearly 1.75m albums sold. The number one album *Now That's What I Call Music!* 44 bucks the trend by decreasing its sales from a peak of 290,000 to 258,000 last week — though that is still a massive tally, and the third week in a row that the album has topped the 250,000 mark. After just 20 days in the shops, *Now! 44* has sold more than 827,000 copies. That puts it an awesome 247,000 ahead of the then record pace set by *Now! 41*, at the same stage last year. It is, incredibly, even ahead of the tally of 767,000 copies amassed by *Now! 41*, a week further into its life. It all adds up to another banner year for the all-conquering *Now!* series, which has spent 17 weeks at number one this

year, and 173 weeks at number one since the compilation chart was inaugurated in January 1982 — this tally including just the regular *Now!* albums and not the *Now Dance* or other titles. Last week, we reported that *Now! 44* sold more copies than the rest of the Top 10 combined but in the past seven days the arrival of hits 2000 — which debuts at number two with more than 84,000 sales — and the increased sales experienced by the remainder of the Top 10 mean that *Now! 44* has sold "only" as many copies as the numbers two, three and four albums combined. It is indicative of the way the compilation market has picked up that all of the Top 20 compilations sold more than 20,000 copies last week, while during the dark days of last spring there was frequently just one compilation reaching that mark.

MARKET REPORT

TOP 10 COMPANIES

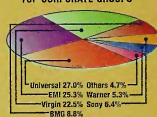


Figures show top 10 companies by % of total sales, and compare group shares by % of total sales, of the Top 75 chart albums

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 70.1%
 Compilations: 29.9%

INDEPENDENT ALBUMS

The Last	Title	Artist	Label (week(s) in)
1	TECHNICAL	Steps	Epic/Live 0519442 (P)
2	PERFORMANCE AND COCKTAILS	Strepitophysics	V2 VVR 1042CD (3MVP)
3	RELOAD	Tom Jones	Get Gutted 009 (V)
4	BABY ONE MORE TIME	Britney Spears	Jive 052172 (P)
5	WWF - THE MUSIC - VOLUME 4	James A Johnson	Koch International 33812 (K)
6	R	R Kelly	Jive 051732 (P)
7	MILLENNIUM	Backstreet Boys	Jive 052222 (P)
8	BUENA VISTA SOCIAL CLUB	Ri Coolin	World Circuit WCD 050 (P)
9	WORD SETS AROUND	Strepitophysics	V2 VVR 1005XR (3MVP)
10	REMYD	Basement Jaxx	XL Recordings XLCD 129 (V)
11	YOU'VE COME A LONG WAY, BABY	Faithy Sim	Skint BRASSIC 1103 (3MVP)
12	1 A SECRET HISTORY	The Divine Comedy	Setanta SETCDL 100 (V)
13	PLAY	Moby	Mute CDSTUMM 172 (V)
14	VERTIGO	Graco Armada	Pepper 663032 (P)
15	STEP ONE	Steps	Epic/Live 051912 (P)
16	GREATEST HITS	Z'ev	Jive 052982 (P)
17	VERSION 2.0	Garbage	Mushroom MUSH 25CD (3MVP)
18	THE FAT OF THE LAND	The Prodigy	XL Recordings XLCD 04852 (V)
19	SHOWBIZ	Muse	Mushroom MUSH 91CD (3MVP)
20	THE MASTERPLAN	Dasis	Creation CRECD 241 (3MVP)

THE YEAR SO FAR...

TOP 20 COMPILATIONS

No.	Title	Artist(s)	Label
1	NOW THAT'S WHAT I CALL MUSIC 44	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	NOW THAT'S WHAT I CALL MUSIC 42	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
3	NOW THAT'S WHAT I CALL MUSIC 43	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
4	HUGE HITS 39	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/TV
5	MUSIC TO WATCH GIRLS BY	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/TV
6	NOTTING HILL	ORIGINAL SOUNDTRACK	COLUMBIA
7	ABBAMANIA	VARIOUS ARTISTS	ISLAND
8	THE ANNUAL - MILLENNIUM EDITION	VARIOUS ARTISTS	POLYDOR/UNIVERSAL TV
9	TRANCE NATION	VARIOUS ARTISTS	MINISTRY OF SOUND
10	NEW HITS 38	VARIOUS ARTISTS	MINISTRY OF SOUND
11	IBIZA ANNUAL 39	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/TV
12	ELIPHONIA	VARIOUS ARTISTS	TELSTAR TV
13	THE BEST IBIZA ANTHEMS...EVER!	VARIOUS ARTISTS	VIRGIN/EMI
14	LOVE SONGS	VARIOUS ARTISTS	VIA/EMERSON/NY TV
15	111 IBIZA 39	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	NOW DANCE 2000	VARIOUS ARTISTS	VIRGIN/EMI
17	MUSIC OF THE MILLENNIUM	VARIOUS ARTISTS	UNIVERSAL/VIRGIN/EMI
18	IBIZA ANNUAL 38	VARIOUS ARTISTS	MINISTRY OF SOUND
19	CLUBBING GUIDE TO IBIZA - SUMMER '99	VARIOUS ARTISTS	MINISTRY OF SOUND
20	DAWSON'S GREEK	ORIGINAL TV SOUNDTRACK	COLUMBIA

© 1999 Last figures represent the chart position from the last published issue. See For complete chart.

18
december
1999

THE OFFICIAL CHARTS

18
december
1999

singles



- 1 **THE MILLENNIUM PRAYER**
Popultron/Black Knight
Cliff Richard
- 2 **BEFORE THE DAWN SAY BO** Special Kinda Dookey feat. Craig Band
Fidel/Dorland/Debuties
- 3 **KISS (WHEN THE SUN DON'T SHINE)** Vengaboys
Positiva
- 4 **BARBER'S ADAGIO FOR STRINGS** William Orbit
WEA
- 5 **BACK IN MY LIFE** Alice Deary
Positiva
- 6 **KING OF MY CASTLE** Wamdue Project
AM-PM
- 7 **EVERYBODY** Progress presents The Boy Wunda
Manifesto
- 8 **STEAL MY SUNSHINE** Len
Columbia
- 9 **EVERY DAY I LOVE YOU** Boyzone
Polydor
- 10 **IF I COULD TURN BACK THE HANDS OF TIME** R Kelly
Jive
- 11 **I TRY** Macy Gray
Epic
- 12 **COMMUNICATION (SOMEBODY ANSWER THE...)** Marco Piu
Incentive
- 13 **I SHALL BE THERE B'** Witchad feat. LadySmith Black Mambazo
Blow/War/Epic
- 14 **UNDER PRESSURE** Queen & David Bowie
Parlophone
- 15 **BIG BOYS DON'T CRY/ROCKIN'** Robin Lolly
Polydor
- 16 **NORTHERN STAR** Melanie C
Virgin
- 17 **BABY, IT'S COLD OUTSIDE** Tom Jones & Cerys Matthews
Gut
- 18 **SHE'S THE ONE/IT'S ONLY US** Robbie Williams
Chrysalis
- 19 **TALKING IN YOUR SLEEP/LOVE ME** Vaughan MacKenzie
Incentive
- 20 **A CHRISTMAS KISS** Daniel O'Donnell
Ritz

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albums



1 COME ON OVER

- 1 **COME ON OVER**
Shania Twain
Mercury
- 2 **SONGS FROM THE LAST CENTURY** George Michael
Virgin
- 3 **THE MAN WHO** Travis
Independiente
- 4 **ALL THE WAY...A DECADE OF SONG** Caline Dion
Epic
- 5 **STEPTACULAR STEPS**
Ebu/Jive
- 6 **WESTLIFE** Westlife
RCA
- 7 **BY REQUEST** Boyzone
Polydor
- 8 **ON HOW LIFE IS** Macy Gray
Epic
- 9 **GREATEST HITS III** Queen
Parlophone
- 10 **CHARLOTTE CHURCH** Charlotte Church
Sony Classical
- 11 **INVINCIBLE FIVE**
RCA
- 12 **THE GREATEST HITS** Cher
WEA/Universal TV
- 13 **UNPLUGGED** The Corrs
Atlantic
- 14 **I'VE BEEN EXPECTING YOU** Robbie Williams
Chrysalis
- 15 **GOLD - GREATEST HITS** Abba
Polydor
- 16 **WILLENNIUM** Will Smith
Columbia
- 17 **THE BEST OF ME** Bryan Adams
Mercury/ABM
- 18 **S CLUB S Club 7
Polydor**
- 19 **PERFORMANCE AND COCKTAILS** Stereophonics
Phonix
- 20 **SACRETI** Arias Andria Rocelli

20 A CHRISTMAS KISS Daniel O'Donnell



- 16 21 KEEP ON MOVIN' Five RCA
- 17 22 RIGHT NOW Atomic Kitten Innocent
- 18 23 WILL 2K Will Smith Columbia
- 19 24 THAT'S THE WAY IT IS Caline Dion Epic
- 20 25 TURN YOUR LIGHTS DOWN LOW Bob Marley feat. Lauryn Hill Columbia
- 21 26 I LEARNED FROM THE BEST Whitney Houston Arista
- 22 27 FLYING WITHOUT WINGS Westlife RCA
- 23 28 ALIVE Beastie Boys Grand Royal
- 24 29 LIFT ME UP Geri Halliwell EMI
- 25 30 BLUE (DA BA DEE) Eiffel 65 Eternal



- 31 MY BEAUTIFUL FRIEND The Charlatans Universal
- 32 DEAR LIE TLC LaFace/Arista
- 33 RADIO The Corrs Atlantic
- 34 GEMIE IN A BOTTLE Christina Aguilera RCA
- 35 WAITING FOR TONIGHT Jennifer Lopez Columbia
- 36 CRAZY LeAnn Rimes Curb/London
- 37 SUPER TROUPER A Teens Stockholm/Polygram
- 38 EVERYTIME/READY OR NOT A! Columbia
- 39 WE'RE IN THIS TOGETHER Nine Inch Nails Island/Uni-Band
- 40 KING FOR A DAY Jamiroquai S2



compilations

1 NOW THAT'S WHAT I CALL MUSIC! 44
EMI/Virgin/Universal

2 HITS 2000
warrner.asp/Globel TV/Sony TV
Virgin/EMI

3 MUSIC OF THE MILLENNIUM
Universal/Virgin/EMI

4 ABBAMMANIA
Polygram/Universal TV

5 THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER!
Virgin

6 THE ANNUAL... MILLENNIUM EDITION
Ministry Of Sound

7 HUGE HITS 99
warrner.asp/Globel TV/Sony TV

8 CREAM ANTHEMS 2000
Virgin/EMI

9 BEST... AND FRIENDS ALBUM IN THE WORLD...
Virgin/EMI

10 THE BEST OF BOND... JAMES BOND
Capitol

11 NOW THAT'S WHAT I CALL MUSIC! 44
Global Television

12 14 12 BEST MUSICALS ALBUM IN THE WORLD... EVER!
Virgin/EMI

13 MASSIVE DANCE HITS 2000
warrner.asp/Universal TV/Globel TV

14 14 THE BEST CLUB ANTHEMS 2000... EVER!
Virgin/EMI

15 THE BEST LOVESONGS... EVER!
Virgin/EMI

16 16 ALL TIME GREATEST LOVE ALBUM - VOL 4
Sony TV/Universal TV

17 WOMAN 2
Universal TV/Sony TV/Globel

18 THE ULTIMATE CHRISTMAS COLLECTION
Universal TV

19 KISS CLUBLIFE 2000
Universal TV

20 THE BEST MILLENNIUM PARTY... EVER!
Virgin/EMI

Are you a new band or manager with a demo you want to shout about?
Are you a songwriter looking to place your material with the right artist or A&R manager?
You should be reading

green
The Green Sheet is a fortnightly newsletter focusing on the UK's A&R and music publishing business.

- o New bands
- o Hot demos
- o Hot gigs
- o Producers news
- o Song leads
- o A&R league tables

FOR INFORMATION / SAMPLE COPY CALL SHANE ON 0171 940 8605

20 SACRED ARIAS Andrea Bocelli Philips



- 21 21 TWENTY FOUR SEVEN Tina Turner Parlophone
- 22 22 YOU, ME & US Maritine McCutcheon Innocent
- 23 23 TURN IT ON AGAIN - THE HITS Genesis Virgin
- 24 24 THE HUSH Texas Mercury
- 25 25 RELOAD Tom Jones GUT
- 26 26 BABY ONE MORE TIME Brinney Spears Jive
- 27 27 SCHIZOPHONIC Geri Halliwell EMI
- 28 28 HEART & SOUL - NEW SONGS FROM ALY MCBEAL Yvonne Sheppard Epic
- 29 29 CLAPTON CHRONICLES - THE BEST OF Eric Clapton Duck
- 30 30 NORTHERN STAR Melanie C Virgin



- 31 AWAKE AND BREATHE B*Witched Glow Wormy/Epic
- 32 MY LOVE IS YOUR LOVE Whitney Houston Arista
- 33 THE ULTIMATE COLLECTION Nat King Cole EMI
- 34 LOVE AND THE RUSSIAN WINTER Simply Red East West
- 35 35 SYNKRONIZED Jamiroquai Sony S2
- 36 REMEMBER - THE ULTIMATE COLLECTION Cat Stevens Island/Uni-Band
- 37 THE PARTY ALBUM! Vengaboys Positiva
- 38 AFFIRMATION Savage Garden Columbia
- 39 THE BARRY WHITE COLLECTION Barry White Universal TV
- 40 HERE WE COME A! Columbia



© CH. Produced in co-operation with the BPI and BIRD, based on a sample of more than 4,000 record outlets

THE OFFICIAL UK CHARTS SPECIALIST

18 DECEMBER 1999

CLASSICAL ARTIST

This Last	Title	Artist	Label (Distribution)
1	1	CHARLOTTE CHURCH SACRED ARIAS	Charisma Church Sony Classical SK 89002 (TEN)
2	2	3 CLASSIC KENNEDY	Andrea Bocelli Philips 4205202 (TEN)
3	3	4 VOICE OF AN ANGEL	EMMI Classics CD06092 (IE)
4	4	5 THE VIVALDI ALBUM	Charisma Church Sony Classical SK 6997 (TEN)
5	5	6 FROM THE HEART	Cecilia Bartoli Decca 0465062 (U)
6	6	7 THE COLLECTOR	Silva Treasury SILVAD302 (3CD)
7	7	8 MAIORI SONNI	RCA Victor 75055135E (3CD)
8	8	9 PAUL McCARTNEY'S WORKING CLASSICAL	Kiri Te Kanawa EMI Classics CDC 54662 (IE)
9	9	10 VIAGGIO ITALIANO	Lena Mar Quaranta/Sofia Loren/Ennio Morricone EMI Classics CDC 54662 (IE)
10	10	11 THE JOURNEY - BEST OF	Andrea Bocelli Philips 425192 (U)
11	11	12 A FESTIVAL OF NINE LESSONS & CAROLS	John Williams Sony Classical S2C1333 (TEN)
12	12	13 LIBERA	Veronica Paeper/Veneta CD4396 (IE)
13	13	14 BEST OF	Kiri Te Kanawa King's College Choir/Choirbury EMI Classics 22C1803 (TEN)
14	14	15 ARIA - THE OPERA ALBUM	Ernie 21942952 (TEN)
15	15	16 CAROLS FROM KINGS	Medieval Babes Vertus CDV430 (U)
16	16	17 LOVE SONGS	Andrea Bocelli Philips 426332 (U)
17	17	18 ADISTE PILELLE!	KCCW/Wallcraft HMV HMV522412 (IE)
18	18	19 VITA MIA	Luciano Pavarotti Decca 046402 (U)
19	19	20	Kikiy/Abbaye En/ECQ/Nevay Le Bot/CJR Richard Sony Classical S2C1333 (TEN)
20	20	21	EMI Classics CD06302 (IE)

© CN

JAZZ & BLUES

This Last	Title	Artist	Label (Distribution)
1	4	WHEN I LOOK IN YOUR EYES	Diana Krall Verve 951042 (U)
2	1	THE ONLY JAZZ ALBUM YOU'LL EVER NEED	RCA Victor 742126892 (BMG)
3	2	JAZZ OF THE MILLENNIUM	Various Universal/Virgin/EMI 546592 (U)
4	3	KIND OF BLUE	Coltrane Columbia UK 6495 (TEN)
5	6	PARKINSON'S CHOICE	Various Verve/Universal TV 523992 (U)
6	5	ESSENTIAL ELLA	Ella Fitzgerald Arista 02719062 (TEN)
7	9	CLASSICS IN THE KEY OF G	Kenny G Columbia 491702 (TEN)
8	8	COME BY ME	Nina Simone Global Television 8420 (BMG)
9	7	BLUE FOR YOU - THE VERY BEST OF	Martin Taylor Columbia 495292 (TEN)
10	7	KISS AND TELL	

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R&B SINGLES

This Last	Title	Artist	Label Cat. No. (Distribution)
2	1	2	Epic 668182 (TEN)
3	1	IF I COULD TURN BACK THE HANDS OF TIME	Kelly Rowland Jive 5252 (EP)
4	1	1	Columbia (TEN)
5	4	1	Columbia 666443 (TEN)
6	5	1	h/r FRO (TEN)
7	6	1	Arista (BMG)
8	5	1	Northwest 10 NORTHD 322 (U)
9	4	1	LaFace/Arista (BMG)
10	3	1	52 (TEN)
11	3	1	WEA VEA 2292 (U)
12	2	1	Northwest/Arista 74217122 (BMG)
13	2	1	Columbia 668312 (TEN)
14	2	1	Higher Ground/Island 14043 65031 (TEN)
15	2	1	MCA/Island MCA51 0224 (U)
16	2	1	Parlophone Rhythm Series (E)
17	2	1	Hollywood 419389R (RP)
18	2	1	Puff Daddy/Arista 742171 221 (BMG)
19	2	1	Parlophone 668182 (TEN)
20	2	1	Go Beat 61000 22 (U)
21	2	1	Motown/Uni-Island TMG1522 (U)
22	2	1	Interscope 491771 (U)
23	2	1	Pepper 053206 (P)
24	2	1	LaFace/Arista 742155623 (BMG)
25	2	1	Def Jam 80228 (U)
26	2	1	LaFace/Arista 7306264252 (Import)
27	2	1	Interscope 491722 (U)
28	2	1	Columbia 667895 (TEN)
29	2	1	Puff Daddy/Def. Jive Kelly White Label 742622 (Import)
30	2	1	Arista (Import)
31	2	1	Elektra E37402 (TEN)

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MUSIC VIDEO

This Last	Title	Label Cat. No.
1	1	Original Cast Recording: <i>Joseph & The Amazing Technicolor Dreamcoat</i>
2	1	STYX: The Best of the Best - Live
3	1	CURT COBAIN: Live at the Park
4	1	BOYZON: Dublin - Live by Request
5	1	MICHAEL BALL: Live at the Royal Albert Hall
6	1	JANE MCARDLE: In Concert
7	1	ORIGINAL CAST RECORDING: <i>Oliver!</i>
8	1	WESTLIFE: The Story
9	1	SHANIA TWAIN: Live
10	1	DANIEL DONNELL: <i>Peaceful Waters</i>
11	9	MADONNA: The Video Collection
12	11	ORIGINAL CAST RECORDING: <i>Cats</i>
13	3	S CLUB 7: It's An S Club Thing
14	1	CHER: Live at the Apollo
15	1	QUEEN: Greatest Hits II
16	2	VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration
17	1	BURN THE FLOOR: Original Cast Recording
18	1	LIVE CAST RECORDING: Les Misérables in Concert
19	1	STEPS: The Video
20	1	THE CORRS: Unplugged

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CLASSICAL SOUNDTRACKS & COMPILATIONS

This Last	Title	Artist	Label (Distribution)
1	1	BEST CLASSICAL ALBUM OF THE MILLENIUM EVER!	Various Virgin/EMI VTDGX 289 (IE)
2	2	RELAX	Classica FM CMCDC6 (BMG)
3	3	THE ONLY OPERA ALBUM YOU'LL EVER NEED	RCA Victor 75055135E (3CD)
4	4	SOUNDS OF FRANCE - THE CHRISTMAS ALBUM	Various BMG Music VNEF0642 (P)
5	5	CLASSIC LOVE AT THE MOVIES	Universal VYD66 4066 (U)
6	6	THE BEST CAROLS IN THE WORLD, EVER!	Virgin/EMI VTDG222 (U)
7	7	THE ESSENTIAL CAROLS COLLECTION	Various waresop 8730402 (U)
8	8	THE CLASSIC MILLENNIUM COLLECTION VARIOUS	Various Deutsche Grammophon 405782 (U)
9	9	THE ESSENTIAL CAROLS COLLECTION	Various HMV HMV5372 (U)
10	10	THE VERY BEST OF CLASSICALS IN PARADISE	Various BMG Music VNEF0642 (P)
11	11	CHRISTMAS CAROL	Virgin/EMI VTDG202 (IE)
12	12	A CHRISTMAS CHORAL COLLECTION	Various Classica FM CMCDC4 (BMG)
13	13	TITANIC (OST)	EMI 427324 (U)
14	14	STAR WARS - THE PHANTOM MENACE (OST)	John Williams Sony Classical SK 6181 (TEN)
15	15	BRASSED OFF (OST)	RCA Victor 0902668372 (BMG)
16	16	THE ESSENTIAL ALBUM YOU'LL EVER NEED	Various Bmg Catalog 7505513402 (BMG)
17	17	100 POPULAR CLASSICS	Various Deutsche Grammophon 405782 (U)
18	18	THE ESSENTIAL CLASSICS COLLECTION	Various Classica FM CMCDC4 (BMG)
19	19	DR HURY JONES - MUSIC FOR WELLBEING	Various EMI 427324 (U)
20	20	21	Sony Classical SK 6213 (TEN)

ROCK

This Last	Title	Artist	Label (Distribution)
1	1	LIVE - ERA 87-30	Guns N' Roses Geffen 49312 (U)
2	2	AMERICANA	The Offspring Columbia 491662 (TEN)
3	3	EARLY DAYS - THE BEST OF - VOLUME ONE	Leo Zeppelin Atlantic 75672326 (TEN)
4	4	EPIC 493592 (TEN)	
5	5	THE BATTLE OF LOS ANGELES	Rage Against The Machine Epic 491932 (TEN)
6	6	THE MATRIX (OST)	Maverick/Warner Bros 336247 (BMG)
7	6	NEVERMIND	Griffin DGCC 2424 (U)
8	7	EXPERIENCE HENDRIX - THE BEST OF	Jimi Hendrix Telstar TV TVUD 253 (TEN)
9	9	THE LAST TOUR ON EARTH	Hendrix Experience 493242 (U)
10	10	SLEEPNOT	Marlyn Manson Roadrunner RR 8555 (U)

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DANCE SINGLES

This Last	Title	Artist	Label Cat. No. (Distribution)
1	1	BARBER'S ADAGIO FOR STRINGS	William Orbit WEA VEA 2417 (TEN)
2	2	EVERYBODY	Progress Presents The Boyzounds Manifesto PE3X 63 (U)
3	3	RE-WEAVING THE CROWD SAY BO SELECTA	Arca (edg) feat. Gray Dred Patic Demos/Relaxias/REDIT (DM) (TEN)
4	4	ENOUGH IS ENOUGH	Y-Tibe feat. Elisabeth Troy Northwest 10 NORTHD 302 (U)
5	5	26 BASS/SNA/SHOTS	Run-DMC Puff Cycle FCV263 (SR)
6	6	ALIVE	Grand Royal 1002 819 (E)
7	7	COMMUNICATION (SOMEONE ANSWER THE)	Mario Pu Incoactive Dint 21 (3MV/TEN)
8	8	SELECTA	Jenny L Prantha PH023 (SR)
9	9	THAT SOUND	h/r FRO 274 (TEN)
10	10	KING OF MY CASTLE	Michael Proog AM-PM 12AMP4M 127 (U)
11	11	PHANTOM FORCE	Digital & Spirit Phantom Audio PH10001 (U)
12	12	DUSTED	Luftwaffe/Bron Beats Higher Ground/Hats 14043 581 (TEN)
13	13	BACK IN MY LIFE	Alice Decey Positive 121V1 (E)
14	14	ALRIGHT	F1 Tripoli Trk TTRAX26 (ADD)
15	15	THE GROOVY THING	Minimal Funk 2 Cleveland City CLE1000 (3MV/TEN)
16	16	BULLET IN THE GUN	Panor Perfetto Perfecto PERF 37 (3MV/TEN)
17	17	THE HOUSE GETS WARM	UK Land Tix Trax T10Y131 (ADD)
18	18	LEERAZIA	Armaque Xtravaganza XTR47171 (3MV/TEN)
19	19	BALANCED	O Product Full Cycle FCV202 (SR)
20	20	BLUEBOTTLEFLY	Pub feat. DJ Patrick Reid Platipus PLAT 83 (SR)

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DANCE ALBUMS

This Last	Title	Artist	Label Cat. No. (Distribution)
1	1	BORN AGAIN	The Notorious B.I.G. Puff Daddy/Arista 7421771 81742177134 (BMG)
2	2	AMPLIFIED	G-T-Force Arista 078221 61978221 61918 (BMG)
3	3	ANTHOLOGY - THE SOUNDS OF SCIENCE	Beastie Boys Grand Royal 1002 819 (E)
4	4	2001	Dr Dre Interscope 491816 (U)
5	5	UNLEASH THE DRAGON	Suop Def Soul 4 (U)
6	6	IF I WANNABE	Donnal Jones LaFace 730826061 (BMG)
7	7	PURE SILK - A NEW DIMENSION	Various Pure Silk (IMPORT)
8	8	DRUM AND BASS ARMAGEDDON	Various Moving Shadow 4 (U)
9	9	NASTRADAMUS	Various Rinegade Har/War/H2000LP (SR)
10	10	21	Columbia 455121 095174 (TEN)

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Warner Music Video 75053103
PolyGram Video 47843
Warner Music Video 957300 (U)
Warner Music Int. 852001/73
Parlophone 452073
PolyGram Video 657653
VLS 29233 (U)
Video Collection Videos
Ebud Live (5) 19 (U)
Warner Music Video 85205183

AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

The logjam at the top of the airplay chart continues, with Robbie Williams' She's The One taking pole position for the sixth week in a row, and throughout that six-week period its faithful showup at number two has been the record it displaced - Macy Gray's I Try. Support for both records was down again last week, with Williams shedding over 50% of his audience and Gray taking a drop of 5m, but their tallies of 87m and 78m respectively are still historically impressive and more than enough to keep them ahead of allcomers. Their cosy duopoly has not been seriously challenged in all the time they have dominated but the continuing advance of Texas's When We Are Together - which increases its support for the seventh straight week and is now at number three with over 76m impressions - could spell a threat to Gray, if not to Williams.

While holding at number two on the C/N sales chart, Artful Dodger's Rewind is developing into one of the biggest garage hits ever on the airwaves. Garage records rarely get enough exposure to reach the Top 10 of the airplay chart, with the most notable exceptions to that rule being Rosie Gaines' Closer Than Close, Tina Moore's Never Gonna Let You Go and, most recently, Shanks & Bigfoot's Sweet Like Chocolate. Artful Dodger took the elite this week, with Rewind jumping 15-8, a move equally prompted by a major increase in its exposure on ILR stations and by the fact it was played no fewer than 35 times on Radio One last week, enough to make it the station's most-played record, four spins ahead of runner-up William Orbit's Barber's Adagio For Strings.

Win most of the pre-Christmas singles

releases in their hands some weeks ago, radio stations are jumping at the few upcoming releases which are trickling through at present, which goes some way to explaining the explosive growth experienced by Britney Spears' upcoming (fourth) single Born To Make You Happy, which jumps 61-27 this week to become the Top 50's highest new entry. Spears topped the airplay chart with her debut hit Baby One More Time, reached number six with Sometimes and number 11 with her most recent single (You Drive Me) Crazy.

TLC have spent most of the year in the airplay chart, with first No Scrubs and then Unpretty proving to be radio favourites, the former reaching number one on the airplay chart and the latter number two. In both cases, that proved to be higher than their sales peaks - both reached number six on

the C/N chart. Dear L is repeats the pattern by moving 21.19 on the airplay chart this week as it debuts rather disappointingly at number 32 on the sales chart - a position on which it is unlikely to improve, though one which will generate enough radio play from chart-based shows to ensure that it climbs the airplay chart again next week, further increasing the gulf between its airplay and sales peaks.

Cliff Richard's platinum single The Millennium Prayer had its best week on the airwaves last week - but the fact is that it is still attracting a miserably small amount of support from radio considering its sales success. It improves 57-54 this week, with 21.7 plays and an audience of 14.3m. For the second week in a row, it received four plays from Radio Two, which gave it more than a third of its total audience as a result.

AT A GLANCE WEEKLY MARKET SHARES



Figure shows the 10 companies by full-time sales volume in the Top 50, and top corporate groups by full-time sales volume in the Top 50.

MTV

Rank	Artist	Title
1	Radio One	The Corrs
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Most played videos on MTV UK/Media Research Ltd w/e 10/12/99
Source: MTV UK

THE BOX

Rank	Artist	Title
1	14/LAD	Atlantic
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Most played videos on The Box, w/e 5/12/99
Source: The Box

BOX BREAKERS

Rank	Artist	Title
1	KISS (WHEN THE SUN DON'T SHINE)	Vengaboys
2	SAV'YOUT'L BE MINE	Shag
3	MUSIC OF MY HEART	Gloria Estefan & N' Sync
4	EVERYBODY PROGRESS	Boy Wonder
5	I KNOW WHAT'S UP	Donnie Jones
6	WHAT A GIRL WANTS	Christina Aguilera
7	DON'T BE STUPID (YOU KNOW I LOVE YOU)	Shania Twain
8	STEAL MY SUNSHINE	Learn
9	ISNALL BE THERE	Lady'nack Black Marbozo
10	HALELUJAH	Alan Domini

Highest climbing videos on the Box in audience of single release w/e 5/12/99
Source: The Box

TOP OF THE POPS

Rank	Artist	Title
1	Radio One	The Corrs
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Real line-up 12/99

CD:UK

Rank	Artist	Title
1	Radio One	The Corrs
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Real line-up 12/99

THE PEPSI CHART

Rank	Artist	Title
1	Radio One	The Corrs
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Real line-up 12/99

RADIO ONE PLAYLISTS

Rank	Artist	Title
1	14/LAD	Atlantic
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Real line-up 12/99

RADIO TWO PLAYLISTS

Rank	Artist	Title
1	14/LAD	Atlantic
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Real line-up 12/99

MTV UK PLAYLISTS

Rank	Artist	Title
1	Radio One	The Corrs
2	1TRV	Macy Gray
3	EVERY DAY	I LOVE YOU Boyzone
4	WILL 2K	Will Smith
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
6	SHEN'S THE ONE	Robbie Williams
7	KEEP ON MOVIN'	Five
8	KING OF MY CASTLE	Wamdue Project
9	WHEN WE ARE TOGETHER	Texas
10	REWIND	Artful Dodger

Real line-up 12/99

18 DECEMBER 1999



music control		Singles		Albums	
Pos	Prev	Title	Artist	Pos	Prev
1	1	SHE'S THE ONE	Robbie Williams	2341	-1
2	12	I TRY	Macy Gray	2354	-2
3	4	WHEN WE ARE TOGETHER	Texas	2015	+1
4	7	NORTHERN STAR	Melanie C	1839	-1
5	5	KING OF MY CASTLE	Wamide Project	2056	-2
6	3	RADIO	The Corrs	1473	+1
7	10	WAITING FOR TONIGHT	Jennifer Lopez	1503	-7
8	4	RE-REVIEWING THE CROWD SAY SO SELECTA	Arnulf Dodger	1256	+57
9	6	STEAL MY SUNSHINE	Len	1468	+2
10	11	WILL ZK	Will Smith (feat. K-Ci)	1300	-6
11	3	BACK IN MY LIFE	Alice Deary	1118	+8
12	3	EVERY DAY I LOVE YOU	Boyzone	1460	-1
13	10	KEEP ON MOVIN'	Five	1391	-1
14	13	GENIE IN A BOTTLE	Christina Aguilera	1138	-17
15	7	TURN	Travis	1860	-12
16	3	TWO IN A MILLION	S Club 7	1970	+57
17	8	LIFT ME UP	Gerri Halliwell	1533	-21
18	3	EVERYBODY	Progress presents The Boy Wunda	631	+61
19	3	DEAR LIE	TL;C	1096	+21
HIGHEST CLIMBER					
20	4	BARBER'S ADAGIO FOR STRINGS	William Orbit	485	+87
21	6	WHY	Giamma Ki	564	-4
22	10	LOVE ME	Marlene McCutcheon	456	+24
23	10	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	507	-2
24	5	I LEARNED FROM THE BEST	Whitney Houston	746	+15
25	10	THE WORLD IS NOT ENOUGH	Garbage	670	-16
26	15	MAN! I FEEL LIKE A WOMAN!	Shania Twain	1092	-35
BIGGEST INCREASE IN PLAYS					
MOST ADDED					
27	1	BORN TO MAKE YOU HAPPY	Brienne Spears	550	+185
28	3	THE BEST OF ME	Bryan Adams	708	-8
29	3	THAT'S THE WAY IT IS	Celine Dion	743	+68
30	1	COMMUNICATION...	Mario Pui	457	+38
31	4	SUNSHINE	Gabriele	625	+10
32	2	RIGHT NOW	Atomic Kitten	598	+23
33	1	MY BEAUTIFUL FRIEND	Charlatans	280	+41
34	18	UNDETTACHED	TL;C	146	+22
35	1	BOMB PRIGGY	Another Level	638	-28
36	1	AIN'T THAT A LOT OF LOVE	Simply Red	452	-25
37	2	TURN YOUR LIGHTS DOWN LOW	Lauryn Hill & Bob Marley	492	+68
38	1	BEAUTIFUL STRANGER	Madonna	603	-9
39	1	I SAVED THE WORLD TODAY	Eurythmics	415	-25
40	1	I KNEW I LOVED YOU	Savage Garden	811	-6
41	1	BUDDY X 99	Dream Team Vs Neneh Cherry	4	200
42	4	TONITE	Phats & Small	807	-5
43	2	TWO TIMES	Amy Lee	576	-38
44	2	I SHALL BE THERE	B*Witched (featuring Back Mambazo)	267	+121
45	2	KING FOR A DAY	Jamiroquai	52	+28
46	1	I HAVE A DREAM	Westlife	683	+45
47	1	WE'RE GOING TO MISS YOU	James	343	+29
48	1	WHAT I AM	Tin Tin Out feat. Emma Bunton	685	-4
49	1	SHIT IT BACK	Moloko	602	-17
BIGGEST INCREASE IN AUDIENCE					
50	1	COGNOSCENTI VS INTELLIGENTIA	Cuban Boys	211	+118

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music control		Singles		Albums	
Pos	Prev	Title	Artist	Pos	Prev
1	1	SHE'S THE ONE	Robbie Williams (Chrysalis)	2341	-1
2	1	I TRY	Macy Gray (Epic)	2354	-2
3	1	KEEP ON MOVIN'	Five (RCA)	1391	-1
4	1	NORTHERN STAR	Melanie C (Virgin)	1839	-1
5	1	KING OF MY CASTLE	Wamide Project (AM/FM)	2056	-2
6	1	WHEN WE ARE TOGETHER	Texas (Mercury)	2015	+1
7	1	WAITING FOR TONIGHT	Jennifer Lopez (A&M)	1503	-7
8	1	RE-REVIEWING THE CROWD SAY SO SELECTA	Arnulf Dodger (Public Demand/Relentless)	1256	+57
9	1	STEAL MY SUNSHINE	Len (Work/Columbia)	1468	+2
10	1	WILL ZK	Will Smith (feat. K-Ci) (Columbia)	1300	-6
11	1	BACK IN MY LIFE	Alice Deary (Positive)	1118	+8
12	1	EVERY DAY I LOVE YOU	Boyzone (Polydor)	1460	-1
13	1	KEEP ON MOVIN'	Five (RCA)	1391	-1
14	1	GENIE IN A BOTTLE	Christina Aguilera (RCA)	1138	-17
15	1	TURN	Travis (Independiente)	1860	-12
16	1	TWO IN A MILLION	S Club 7 (Polydor)	1970	+57
17	1	LIFT ME UP	Gerri Halliwell (EMI)	1533	-21
18	1	EVERYBODY	Progress presents The Boy Wunda (Manifesto/Mercury)	631	+61
19	1	DEAR LIE	TL;C (LaFace/Arista)	1096	+21
HIGHEST CLIMBER					
20	1	BARBER'S ADAGIO FOR STRINGS	William Orbit (WEA)	485	+87
21	1	WHY	Giamma Ki (WEA)	564	-4
22	1	LOVE ME	Marlene McCutcheon (Innocent)	456	+24
23	1	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly (Jive)	507	-2
24	1	I LEARNED FROM THE BEST	Whitney Houston (Arista)	746	+15
25	1	THE WORLD IS NOT ENOUGH	Garbage (Radioactive/MCA)	670	-16
26	1	MAN! I FEEL LIKE A WOMAN!	Shania Twain (Mercury)	1092	-35
BIGGEST INCREASE IN PLAYS					
MOST ADDED					
27	1	BORN TO MAKE YOU HAPPY	Brienne Spears (Jive)	550	+185
28	1	THE BEST OF ME	Bryan Adams (Mercury)	708	-8
29	1	THAT'S THE WAY IT IS	Celine Dion (Epic)	743	+68
30	1	COMMUNICATION...	Mario Pui (Incentive)	457	+38
31	1	SUNSHINE	Gabriele (Go Beat/Polydor)	625	+10
32	1	RIGHT NOW	Atomic Kitten (Innocent)	598	+23
33	1	MY BEAUTIFUL FRIEND	Charlatans (Universal/Arista)	280	+41
34	1	UNDETTACHED	TL;C (LaFace/Arista)	146	+22
35	1	BOMB PRIGGY	Another Level (Northwestside/Arista)	638	-28
36	1	AIN'T THAT A LOT OF LOVE	Simply Red (East West)	452	-25
37	1	TURN YOUR LIGHTS DOWN LOW	Lauryn Hill & Bob Marley (Columbia)	492	+68
38	1	BEAUTIFUL STRANGER	Madonna (Maverick/Warner Bros)	603	-9
39	1	I SAVED THE WORLD TODAY	Eurythmics (RCA)	415	-25
40	1	I KNEW I LOVED YOU	Savage Garden (Liberty)	811	-6
41	1	BUDDY X 99	Dream Team Vs Neneh Cherry (4 Columbia)	200	-11
42	1	TONITE	Phats & Small (Multiply)	807	-5
43	1	TWO TIMES	Amy Lee (Systematic/EMI)	576	-38
44	1	I SHALL BE THERE	B*Witched (featuring Back Mambazo) (Glow Worm/Epic)	267	+121
45	1	KING FOR A DAY	Jamiroquai (S. 45)	52	+28
46	1	I HAVE A DREAM	Westlife (RCA)	683	+45
47	1	WE'RE GOING TO MISS YOU	James (Mercury)	343	+29
48	1	WHAT I AM	Tin Tin Out feat. Emma Bunton (V2 Recordings)	685	-4
49	1	SHIT IT BACK	Moloko (V2 Records)	602	-17
BIGGEST INCREASE IN AUDIENCE					
50	1	COGNOSCENTI VS INTELLIGENTIA	Cuban Boys (EMI)	211	+118

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music control		Singles		Albums	
Pos	Prev	Title	Artist	Pos	Prev
1	1	BORN TO MAKE YOU HAPPY	Brienne Spears (Jive)	550	+185
2	1	THE BEST OF ME	Bryan Adams (Mercury)	708	-8
3	1	TURN YOUR LIGHTS DOWN LOW	Lauryn Hill & Bob Marley (Columbia)	492	+68
4	1	WHAT A GIRL WANTS	Christina Aguilera (RCA)	415	-25
5	1	SWEET LOVE	Force (Wildstar)	201	+12
6	1	TWO IN A MILLION S Club 7 (Polydor)	S Club 7 (Polydor)	1970	+57
7	1	RAINBOW COUNTRY	Bob Marley & Funkstar De Luxe (Cuba Tootal/Epic)	5	+1
8	1	I SHALL BE THERE	B*Witched (featuring Back Mambazo) (Glow Worm/Epic)	267	+121
9	1	COGNOSCENTI VS INTELLIGENTIA	Cuban Boys (EMI)	211	+118
10	1	COMMUNICATION (SOMEbody ANSWER)	Mario Pui (Incentive)	4	+1

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RADIO ONE		Radio 1	
Pos	Prev	Title	Artist
1	1	REVIEW	Arnulf Dodger (Public Demand/Relentless)
2	1	BARBER'S ADAGIO FOR STRINGS	William Orbit (WEA)
3	1	KING OF MY CASTLE	Wamide Project (AM/FM)
4	1	STEAL MY SUNSHINE	Len (Work/Columbia)
5	1	I TRY	Macy Gray (Epic)
6	1	WILL ZK	Will Smith (feat. K-Ci) (Columbia)
7	1	EVERYBODY	Progress presents The Boy Wunda (Manifesto/Mercury)
8	1	COMMUNICATION...	Mario Pui (Incentive)
9	1	BACK IN MY LIFE	Alice Deary (Positive)
10	1	WAITING FOR TONIGHT	Jennifer Lopez (A&M)
11	1	TURN	Travis (Independiente)
12	1	BUDDY X 99	Dream Team Vs Neneh Cherry (4 Columbia)
13	1	GENIE IN A BOTTLE	Christina Aguilera (RCA)
14	1	NORTHERN STAR	Melanie C (Virgin)
15	1	WHY	Giamma Ki (WEA)
16	1	WHEN WE ARE TOGETHER	Texas (Mercury)
17	1	MY BEAUTIFUL FRIEND	Charlatans (Universal/Arista)
18	1	SHE'S THE ONE	Robbie Williams (Chrysalis)
19	1	TURN YOUR LIGHTS DOWN LOW	Lauryn Hill & Bob Marley (Columbia)
20	1	RADIO	The Corrs (Virgin)
21	1	DEAR LIE	TL;C (LaFace/Arista)
22	1	A LITTLE BIT OF LUCK	UK & MC (Red Roc)
23	1	U KNOW HOW I FEEL	Janet Jackson (A&M)
24	1	WE'RE GOING TO MISS YOU	James (Mercury)
25	1	MS. FAT BODY	Ms Def (Rawtek)
26	1	COGNOSCENTI VS INTELLIGENTIA	Cuban Boys (EMI)
27	1	ANOTHER WAY	Paul Van Dyk (Decca)
28	1	KING FOR A DAY	Jamiroquai (S)
29	1	BEAUTIFUL STRANGER	Madonna (Maverick/Warner Bros)
30	1	TWO TIMES	Amy Lee (Systematic/EMI)
31	1	DUSTED	Artful Dodger (Mercury)

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ILR		Radio 1	
Pos	Prev	Title	Artist
1	1	SHE'S THE ONE	Robbie Williams (Chrysalis)
2	1	I TRY	Macy Gray (Epic)
3	1	KEEP ON MOVIN'	Five (RCA)
4	1	NORTHERN STAR	Melanie C (Virgin)
5	1	KING OF MY CASTLE	Wamide Project (AM/FM)
6	1	WHEN WE ARE TOGETHER	Texas (Mercury)
7	1	WAITING FOR TONIGHT	Jennifer Lopez (A&M)
8	1	RADIO	The Corrs (Virgin)
9	1	LIFT ME UP	Gerri Halliwell (EMI)
10	1	EVERY DAY I LOVE YOU	Boyzone (Polydor)
11	1	STEAL MY SUNSHINE	Len (Work/Columbia)
12	1	WILL ZK	Will Smith (feat. K-Ci) (Columbia)
13	1	GENIE IN A BOTTLE	Christina Aguilera (RCA)
14	1	REVIEW	Arnulf Dodger (Public Demand/Relentless)
15	1	MAN! I FEEL LIKE A WOMAN!	Shania Twain (Mercury)
16	1	DEAR LIE	TL;C (LaFace/Arista)
17	1	BACK IN MY LIFE	Alice Deary (Positive)
18	1	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly (Jive)
19	1	RIGHT NOW	Atomic Kitten (Innocent)
20	1	I KNEW I LOVED YOU	Savage Garden (Liberty)
21	1	TWO IN A MILLION	S Club 7 (Polydor)
22	1	TURN	Travis (Independiente)
23	1	THAT'S THE WAY IT IS	Celine Dion (Epic)
24	1	TONITE	Phats & Small (Multiply)
25	1	I LEARNED FROM THE BEST	Whitney Houston (Arista)
26	1	I HAVE A DREAM	Westlife (RCA)
27	1	THE BEST OF ME	Bryan Adams (Mercury)
28	1	WHAT I AM	Tin Tin Out feat. Emma Bunton (V2 Recordings)
29	1	UNDETTACHED	TL;C (LaFace/Arista)
30	1	SUNSHINE	Gabriele (Go Beat/Polydor)

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TOP 10 PRE-RELEASE		Radio 1	
Pos	Prev	Title	Artist
1	1	TWO IN A MILLION S Club 7 (Polydor)	S Club 7 (Polydor)
2	1	BORN TO MAKE YOU HAPPY	Brienne Spears (Jive)
3	1	I HAVE A DREAM	Westlife (RCA)
4	1	WE'RE GOING TO MISS YOU	James (Mercury)
5	1	COGNOSCENTI VS INTELLIGENTIA	Cuban Boys (EMI)
6	1	A LITTLE BIT OF LUCK	UK & MC (Red Roc)
7	1	RAINBOW COUNTRY	Bob Marley & Funkstar De Luxe (Cuba Tootal/Epic)
8	1	WHAT A GIRL WANTS	Christina Aguilera (RCA)
9	1	U KNOW HOW I FEEL	Janet Jackson (A&M)
10	1	SAV YOUR'LE	Michelle Stange (Debut)

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RECOMMENDED CATALOGUE NEW RELEASES

NINA SIMONE: *Ultimate Christmas* (Meridian) **FRONTLINE** *Simon's First* (Nina) *Sings Ellington* / *Fellow Nina* (Westside WES2) The formidable Simone is her idiosyncratic best here on an excellent double CD package which brings together two albums for the first time. All the albums and most of their contents are new to CD — and not because of lack of merit. On both originals and remakes, Simone's apparently effortless yet searingly intense performances are among the best of her long and distinguished career. Best tracks: *All of them*.

THE BEACH BOYS: *Ultimate Christmas* (Capitol) **24395** *7342* The Beach Boys' seasonal of *Little Saint Nick* was never a hit here but has become a staple of the holiday season appearing on several high-profile compilations and regularly turning up on the radio — but they did many more Christmas recordings, as this 26-track prospect. Only 12 of the tracks here have ever been available before, among them the standards *Merry Christmas*, *Baby*, *White Christmas*, *I'll Be Home For Christmas* and *Auld Lang Syne*, all given the distinctive Beach Boys twist. The remainder include alternate takes, interviews, messages and other festive pleasures whose release was long overdue.

DIANA ROSS & THE SUPREMES: *40 Golden Motown Greats* (Motown/Universal Music TV 530961) An expanded version of the 1977 chart-topper 20 Golden Greats takes in Ross and the Supremes together and apart, with the second album concentrating entirely on the formidable dianna's career subsequent to her Supremes swansong *Someday We'll Be Together*. The classic *Sayings* hits the group in all their early and best sound and nearly 40 years on — and it's nice to have post-Ross hits like *Lady* The Ladder To The Roof and *Stoned* Love included.

PHYLIS HYMAN: *Philadelphia — The Gamble/Huff Years* (Westside WESM 576) A lifetime punning title but one which accurately and concisely describes the 15 tracks and 78 minutes here, which represent the late legend's Philadelphia International output. The highlights include a string version of *Bobby Caldwell's* *What You Won't Do For Love* — a song widely sampled for rap hits but better suited to Hyman's interpretation — some mellow *Gamble & Huff* originals and much more than enough, though the album lacks hits like *You Know How To Love Me*, which date from a subsequent stint with Arista. **Alan Jones**

ALBUMS

FRONTLINE RELEASES

- 02 **2PAC** THE OUTLATH STILL *Illness* Interscope CD **4904132** CD **4904772** U Hip Hop
- 03 **YMC MB** *490131* CD
- 04 **94 FANTASY** *THE GREAT YEARS* EMI *CD 11142 07* CD
- 05 **THE BEACH BOYS** *ULTIMATE CHRISTMAS* Capitol **24395** CD
- 06 **FRANK SINATRA** *THE 1950s* CD **460372** CD
- 07 **ALAN ARKAY & THE ARROWS** *THE ARROW DYNAMIC SOUNDS OF... Alive* CD **9830240** CD **983024P** CD
- 08 **ALICE IN CHAIN** *THE MURKIN* CD **020 7721** CD
- 09 **AMERICAN FLAG** *THE AMERICAN FLAG/STATE LIVE PERFORMS* Changemusic CD **RAK0004** CD
- 10 **BEAZAR** *1965-1988* Rhino *CD 19840002 CD*
- 11 **BEAZAR** *ALLIANCE* Rhino *CD 19840003* CD
- 12 **ATLANTA** *THE MARCH* CD **PAW 083 00** CD
- 13 **BALLETRAPE** *CLASH* J. Turntable *CD 10170 00* CD
- 14 **DAVE NAVY** *THE GUNNERS* CD **EVN 0530** CD
- 15 **DAVE NAVY** *THE GUNNERS* CD **EVN 0530** CD
- 16 **BEAZAR** *ALLIANCE* Rhino *CD 19840002* CD
- 17 **BEAZAR** *ALLIANCE* Rhino *CD 19840003* CD
- 18 **BEAZAR** *ALLIANCE* Rhino *CD 19840004* CD
- 19 **BEAZAR** *ALLIANCE* Rhino *CD 19840005* CD
- 20 **BEAZAR** *ALLIANCE* Rhino *CD 19840006* CD
- 21 **BEAZAR** *ALLIANCE* Rhino *CD 19840007* CD
- 22 **BEAZAR** *ALLIANCE* Rhino *CD 19840008* CD
- 23 **BEAZAR** *ALLIANCE* Rhino *CD 19840009* CD
- 24 **BEAZAR** *ALLIANCE* Rhino *CD 19840010* CD
- 25 **BEAZAR** *ALLIANCE* Rhino *CD 19840011* CD
- 26 **BEAZAR** *ALLIANCE* Rhino *CD 19840012* CD
- 27 **BEAZAR** *ALLIANCE* Rhino *CD 19840013* CD
- 28 **BEAZAR** *ALLIANCE* Rhino *CD 19840014* CD
- 29 **BEAZAR** *ALLIANCE* Rhino *CD 19840015* CD
- 30 **BEAZAR** *ALLIANCE* Rhino *CD 19840016* CD
- 31 **BEAZAR** *ALLIANCE* Rhino *CD 19840017* CD
- 32 **BEAZAR** *ALLIANCE* Rhino *CD 19840018* CD
- 33 **BEAZAR** *ALLIANCE* Rhino *CD 19840019* CD
- 34 **BEAZAR** *ALLIANCE* Rhino *CD 19840020* CD
- 35 **BEAZAR** *ALLIANCE* Rhino *CD 19840021* CD
- 36 **BEAZAR** *ALLIANCE* Rhino *CD 19840022* CD
- 37 **BEAZAR** *ALLIANCE* Rhino *CD 19840023* CD
- 38 **BEAZAR** *ALLIANCE* Rhino *CD 19840024* CD
- 39 **BEAZAR** *ALLIANCE* Rhino *CD 19840025* CD
- 40 **BEAZAR** *ALLIANCE* Rhino *CD 19840026* CD
- 41 **BEAZAR** *ALLIANCE* Rhino *CD 19840027* CD
- 42 **BEAZAR** *ALLIANCE* Rhino *CD 19840028* CD
- 43 **BEAZAR** *ALLIANCE* Rhino *CD 19840029* CD
- 44 **BEAZAR** *ALLIANCE* Rhino *CD 19840030* CD
- 45 **BEAZAR** *ALLIANCE* Rhino *CD 19840031* CD
- 46 **BEAZAR** *ALLIANCE* Rhino *CD 19840032* CD
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- 48 **BEAZAR** *ALLIANCE* Rhino *CD 19840034* CD
- 49 **BEAZAR** *ALLIANCE* Rhino *CD 19840035* CD
- 50 **BEAZAR** *ALLIANCE* Rhino *CD 19840036* CD
- 51 **BEAZAR** *ALLIANCE* Rhino *CD 19840037* CD
- 52 **BEAZAR** *ALLIANCE* Rhino *CD 19840038* CD
- 53 **BEAZAR** *ALLIANCE* Rhino *CD 19840039* CD
- 54 **BEAZAR** *ALLIANCE* Rhino *CD 19840040* CD
- 55 **BEAZAR** *ALLIANCE* Rhino *CD 19840041* CD
- 56 **BEAZAR** *ALLIANCE* Rhino *CD 19840042* CD
- 57 **BEAZAR** *ALLIANCE* Rhino *CD 19840043* CD
- 58 **BEAZAR** *ALLIANCE* Rhino *CD 19840044* CD
- 59 **BEAZAR** *ALLIANCE* Rhino *CD 19840045* CD
- 60 **BEAZAR** *ALLIANCE* Rhino *CD 19840046* CD
- 61 **BEAZAR** *ALLIANCE* Rhino *CD 19840047* CD
- 62 **BEAZAR** *ALLIANCE* Rhino *CD 19840048* CD
- 63 **BEAZAR** *ALLIANCE* Rhino *CD 19840049* CD
- 64 **BEAZAR** *ALLIANCE* Rhino *CD 19840050* CD
- 65 **BEAZAR** *ALLIANCE* Rhino *CD 19840051* CD
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- 68 **BEAZAR** *ALLIANCE* Rhino *CD 19840054* CD
- 69 **BEAZAR** *ALLIANCE* Rhino *CD 19840055* CD
- 70 **BEAZAR** *ALLIANCE* Rhino *CD 19840056* CD
- 71 **BEAZAR** *ALLIANCE* Rhino *CD 19840057* CD
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- 74 **BEAZAR** *ALLIANCE* Rhino *CD 19840060* CD
- 75 **BEAZAR** *ALLIANCE* Rhino *CD 19840061* CD
- 76 **BEAZAR** *ALLIANCE* Rhino *CD 19840062* CD
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- 86 **BEAZAR** *ALLIANCE* Rhino *CD 19840072* CD
- 87 **BEAZAR** *ALLIANCE* Rhino *CD 19840073* CD
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RELEASES THIS WEEK: 176 • YEAR TO DATE: 13,680

- 01 **NELSON** *JIMMY HOOR* & SHOW'N THE BULLS *Blues Blues* DIR Blues
- 02 **WICKETTES** *THE WICKETTES* Intigo CD **300000** CD **300000** CD
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DISTRIBUTORS

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- ADD - ADD 0001 0110
- ADM - ADM 0001 0110
- ADV - ADV 0001 0110
- AG - AG 0001 0110
- AI - AI 0001 0110
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THAT WAS THE YEAR

in their own words



Charlotte Church

INTERNATIONAL BREAKTHROUGHS: With European acts on the rampage in the UK singles chart, it would have been healthy if the Brits had been able to wage their own international offensive. Unfortunately it was not to be. Outside of UK-signed American Cher and Ireland's UK-signed B*Witched, not one UK act has managed to score a Top 10 single or album in the States during 1999 – the first such blank year since the pre-Fab four era of 1970. The depressing US picture highlights an unimpressive year for UK talent across much of the globe, with the biggest success mainly delivered by old faithfuls such as the Bee Gees and Genesis. However, Ruby Slim, Boyzone, Five, Jamiroquai, Texas and 13-year-old Charlotte Church all proved that in difficult times it is still possible to make it overseas. The industry will be counting on the return next year of both Oasis and Spice Girls, the biggest UK acts to emerge in the Nineties, to bring some much-needed cheer.

The goalposts keep moving... But that's the beauty of the industry –
Chris Hufford

A year of weak pop and strong dance, a year of retail shake-ups: 1999

TON JONES

artist
High point of 1999: My album *Reload* going to number one
Low point: There wasn't one
Greatest frustration: Not enough diversity in the charts
Executive to watch: Keep an eye on all of them
Record of the millennium: *Great Balls of Fire* – Jerry Lee Lewis
Music tip for 2000: Keb Moé

BRIAN RAWLING

producer
High point of 1999: Enrique Iglesias being number one in the US; it laid to rest the ghost of having the Cher single as our big number one record
Low point: We haven't really had a low point – the year has been a rollercoaster ride – but I suppose it would have to be radio not supporting new pop records
Greatest frustration: The Radio One playlist guys. They are like premier league referees, there's just no consistency
Executive to watch: Steve Allen at ETERNAL
Record of the millennium: *Hey Jude* – The Beatles
Music tip for 2000: A young artist called Jamie Lee who sounds like Seal meets Ronald Isley. He's destined for huge success.

ERIC NICOLI

chairman, EMI group
High point of 1999: Joining the industry full time, and seeing Robbie Williams at Slane Castle
Low point: Limp Bizkit getting to number one the week I was appointed; for those who know my background this is self-evident

Greatest frustration: That the industry still sells CDs in plastic cases that easily break when they get home
Executive to watch:



Whitney Houston

None of MW's writers could have predicted 12 months ago that Travis's *The Man Who...* would emerge as their album of 1999.

Even Independentie managing director Andy Macdonald was not joking when he told MW earlier this month. "We had no idea it would turn into a million-seller." But he also understates the fact that since August, when MW tipped it for the Technics Mercury Music Prize shortlist (on which it did not earn even a place), it has become the coffee-table album of choice throughout the nation. Moreover it helped prove, just when everyone had written off, that there is still life in British rock.

It was not a straightforward success from the start. Whereas their 50,000-selling debut *Go Feelings* – which found an early champion in former MW A&R editor Leo Finlay – was recorded fairly quickly in Beansville in New York, the band's enthusiasm to experiment this time around led to a protracted recording process.

This left Independentie kicking off the campaign with only the first – and arguably the best – single *Writing To Reach You* to hand in March. To make matters worse, the band had limited time for promotion while stuck in Mayfair and RAK studios with producer Nigel Godrich – who had taken over from Mike Hedges in France – until April.

Independentie countered the band's inability to tour with a successful webcast and the single charted at number 14 on the back of Radio One support. Its follow-up *Driftwood* reached number 13 in May. Time invested in pamerling regional support

Ken Berry, president of EMI Recorded Music, and Marty Bandier, chairman of EMI Music Publishing
Record of the millennium: Sergeant Pepper's Lonely Hearts Club Band – The Beatles (album); *Hotel California* – The Eagles (single)
Music tip for 2000: Atomic Kitten, Dave Kos, jazz saxophonist and superstar

LOUIS WALSH

manager (Boyzone, Westlife, Samantha Mumba)
High point of 1999: Westlife's first number one with *Swear It Again*
Low point: I haven't had one
Greatest frustration: Trying to get our record played on Radio One
Executive to watch: Simon Cowell

Record of the millennium: *Let's Stay Together* – Al Green
Music tip for 2000: Samantha Mumba

especially in their native Scotland, from local press and radio stations like Clyde and Forth, paid off and a fortnight later *The Man Who...* charted at number five.

In some parts of the media the band were still written off as just another "post-Britpop indie-schmindle pub," as some traditionally influential publications gave the album battering reviews, but Independentie kept its faith in the simple integrity of the music. Why Does It Always Rain On Me? reached number 10 in August and after 13 weeks *The Man Who...* finally reached number one.

Thanks to savvy TV advertising further stocking demand, the album shifted its millionth copy in its 26th week, having never gone lower than number 19 back in July.

And Travis ended the year completing a run of better singles positions each time with a number eight position for *Turn last month*. Now on course to be the best-selling British album of 1999, it sets them up for further first-time territorial conquests in 2000.

Elsewhere in the MW writers' poll, *Stereophonics'* multi-platinum *Performance & Cocktails* is curiously absent, although Shack and Supergrass's underachieving rock albums rest their heads. Also notably absent is Basement Jaxx's critically-acclaimed album *Banquet*, although dance albums from The Chemical Brothers, Groove Armada and Death In Vegas make a play.

The runner-up to Travis is TLC's *Fanmail*, on which the Atlanta trio showed once again how to combine perfectly-crafted pop



TONY WADSWORTH

chairman and CEO, EMI Records
High point of 1999: The music
Low point: Lack of UK success in overseas markets
Greatest frustration: Lack of appreciation of the huge effect our product has on people's everyday lives
Executive to watch: That would be telling
Record of the millennium: *All You Need Is Love* – The Beatles
Music tip for 2000: The new Robbie and Radiohead albums

PAUL BURGER

chairman/CEO, Sany Music UK
High point of 1999: Manics doing the double double at the Brits by winning best album and group with two consecutive albums. Also the platinum US success of two new UK signings, B*Witched and Charlotte Church
Low point: There were only two new non-pop artists of records which connected this year –

Macy Gray and Travis

Greatest frustration: How few new acts have actually broken in the UK and how many fewer yet have actually begun to sell records outside the UK
Executive to watch: Clive Davis
Record of the millennium: *Born To Run* – Bruce Springsteen
Music tip for 2000: *Notre Dame De Paris*, Spin City, Jehrome, Toploader and Jessica Simpson

CHRIS HUFFORD

Courtney Management (Radiohead, Supergrass)
High point of 1999: Lolly's Mickey
Low point: Lolly's Mickey
Greatest frustration: The goalposts keep moving... But then that's the beauty of the industry
Executive to watch: None are as beautiful of enough
Record of the millennium: *Electric Ladyland* – Jimi Hendrix



POP: Since pop is – by definition – what it is popular, it will always be around. But by the end of 1999 the post-Spice Girls boom was clearly waning. There was no shortage of contenders from *7 Out of 10 Cats*, *Five and a Dime*, *To Live & to Die*, *Black*, plus Americans such as *Britney Spears*, *Christina Aguilera* and the *Backstreet Boys*. But ultimately it was not so much that pop was unsuccessful, as that it had lost much of its spark. Despite the albums success of *Steps*, most of the high-profile pop newcomers could not translate singles hits into album sales. Maybe pop is once again a singles-based genre rather than one geared

to albums. The difference between now and previous decades is that the rockelling cost of marketing singles have changed the economics and raised the stakes. In 2000 pop looks like being a business that increasingly few will want to be in.

ROCK: In January *MW* predicted 1999 would "rock out more" – and it did – but not from expected corners. Acts with a sales pedigree – *Blat*, *Ocean Colour Scene*, *Skunk Anansie*, *Electric Blue*, *Catfish and the Bottlemen*, *Kula Shaker*, *Suede*, *Charlottes*, *James*, *Real* and *Apollonia 440* – all failed to chill as many albums as had been hoped. And great white hopes including *Gay* and *Ultrasound* proved more like white elephants. However, *Stavesacre* and *Trans* proved that guitar music can still sell. Both were Celtic acts releasing second albums in a year when the kids were meant to love rap and the NME was still decrying "the great rock and roll revival". Both had also been written off as acts destined in a flurry of post-Britpop euphoria that were designed to fail. But both emerged as the year's likeliest best selling UK album artists. And the trend looks set to continue into 2000, with much expected from acts such as *Parlophone's Coldplay*, *Mushroom/Isis's Muse* and *Independiente's Archive*.



Stereophones

evoked suitably varied reactions from the industry players polled by *MW*



melody, stunning visual style. Innovative production and challenging lyrics. As three in Macy Gray's *On How Life Is*, a favourite in the *MW* office since her Embassy Rooms showcase in May. Its double platinum sales have interestingly been propelled by the single *I Try* – which only last week left the Top 10 after 23 weeks. Despite the relative flop of first single *Do Something*, which passed ratio by to chart at a meagre 53 in June, the initial press and word-of-mouth support ensured the album debuted at number 28 in July and 23 weeks later remains Top 10.

Other overseas favourites were genuinely groundbreaking albums by Beck and Missy Elliott, although there is no doubt that had Whitney Houston's *My Love Is Your Love* been released this year it would have made the grade. *Stephen Jones*

MW Writers' Top 10

1. TRAVIS – *The Man Who* (Independiente)
2. TLC – *Fanmail* (LaFace/Arista)
3. MACY GRAY – *On How Life Is* (Epic)
4. SHACK – *RMS Fable* (Laurel)
5. DEATH IN VEGAS – *The Contino Sessions* (Concrete)
6. SUPERGRASS – *Supergrass* (Parlophone)
7. THE CHEMICAL BROTHERS – *Surrender* (Virgin)
8. BECK – *Midnite Vultures* (Geffen)
9. GROOVE ARMADA – *Vertigo* (Pepper)
10. MISSY ELLIOTT – *Da Real World* (GoldMind/East West)

Record of the millennium: Funky Drummer – James Brown
Music tip for 2000: Bert – The The meets Air in Ibiza

BRIAN McLAUGHLIN
managing director, *NME Europe*
High point of 1999: The opening of the Sony MiniDisc store
Low point: The lack of exciting music, especially in December
Greatest frustration: Insufficient dialogue regarding the internet
Record of the millennium: What's Going On – Marvin Gaye
Music tip for 2000: Mos Def

ALISON WENHAM
chief executive, *Association of Independent Music* (AIM)
High point of 1999: The formation of AIM and the support it has received
Low point: Star Turn's brilliant mangling of all that we love at the AIM Christmas party
Greatest frustration: Struggling to figure out how the internet will change our industry – and still struggling!

Executive to watch: Gavin Robertson, general manager of the musicindie project
Record of the millennium: Debussy Images 1/11 – Arturo Benedetti Michelangelo
Music tip for 2000: Peter's Vasks

ROB MITCHELL
A&R and talent managing director, Warp Records
High point of 1999: Our 10th year celebrations, hearing the new Broadcast album for the first time and seeing Agha

Twin clean into the charts at number 16 despite with a twisted Chris Cunningham video
Low point: None to report
Greatest frustration: The current obsession with younger and younger pop acts
Executive to watch: Grant at Replix
Record of the millennium: Aphex Twin – Selected Ambient Works Volume 2, LFO – Frequencies
Music tip for 2000: Broadcast, Boards of Canada, Slum, Badly Drawn Bay, Lela

GUY HOLMES
managing director, *Dot Records*
High point of 1999: The establishment of Aim
Low point: The lack of artists with decent material and substance – it's been a bland year
Greatest frustration: It's become almost prohibitively expensive to develop artists
Executive to watch: Nick Phillips at Warner and Martin Mills at Beggars Banquet
Record of the millennium: Harvest For The World – The Jesus Brothers
Music tip for 2000: Superstar, our latest signing. They've got balls

RICHARD MANNERS
managing director, *Worm Choppell Music*
High point of 1999: The unprecedented growth of new opportunities online
Low point: Having to say my good music will never be free
Greatest frustration: Short termism. It's a disease
Executive to watch: David Hookman at Edel
Record of the millennium: Five Leaves Left – Nick Drake
Music tip for 2000: Angel Lee

SIMON COWELL
A&R consultant, BMG
High point of 1999: Finally having a number one with Five
Low point: Their manager Bob Herbert passing away
Greatest frustration: Other people having hits
Executive to watch: I wouldn't like to single one out
Record of the millennium: Mack The Knife – Bobby Darin
Music tip for 2000: My new girl group



Macy Gray

Radio: Never the twain shall meet?

MUSIC tip for 2000: Pray for luck
RICHARD GRIFFITHS
chairman/executive VP *Central Europe, BMG*
High point of 1999: The singles chart slowly starting to make cents
Low point: CDs at £9.99 at Christmas
Greatest frustration: Ludfites
Executive to watch: Clive Davis
Record of the millennium: Song Book – Robert Johnson
Music tip for 2000: Queens of The Stone Age

MATT JAGGER
managing director, *Ministry of Sound Records*
High point of 1999: The rise and rise of the dance crossover hit and dance artist album
Low point: Identikit pop bands – where are the intelligent pop acts of our youth?
Greatest frustration: No-one challenging the same old clichés
Executive to watch: Rob Mitchell at Warp – proper A&R!

"Viva La Radio," enthused Lolly on her first sales smash, but she was certainly not part of a mutual appreciation society, as the record bombed on the airwaves.
Despite debuting at a highly respectable six on the sales Top 75 in July, the Polydor release was virtually ignored by radio with its first week of commercial release attracting just 14 plays to place it at 835th on Music Control's airplay survey.
Lolly, alongside others like Sir Cliff Richard, was by no means the only one to suffer at the hands of radio programmers who stuck to their own agendas, often ignoring tracks which were topping the sales chart and firmly staying with others dropping out or which had even disappeared from the CIN Top 75 altogether. To illustrate the point, a week ago the airplay and sales Top 10s were their most contrasting to date with only two records in common.
Alongside Lolly, other pop airplay "victims" included Cartoons, whose *Witch Doctor* entered at two in the sales chart in March



Vengaboys

but could find no favour at radio, and Vengaboys, whose string of huge sales hits included two number ones but who never rose higher than 32 in the equivalent airplay survey.
Stations' lack of interest, however, was not just exclusive to pop: the *Stereophones* could not break the airplay Top 20 with their Top Five sales hits *The Bartender And The Thief* and *Just Looking*. Amendments were made with *Pick A Part That's New* which made the airplay Top 20.
However, when radio likes a song it does not hang about, with the likes of Christina Aguilera and *Lo Bega* cracking in through with their first hits. This support in turn generated huge pre-release demand for these records, which were two of a number which charted on import prior to their UK release.
While radio stations appear not to care less, record company pluggers and marketers alike must be praying that their mutual agendas coincide more in 2000. *Paul Williams*

THAT WAS THE YEAR

in their own words

SLOW BURN: 1999 might have felt at times like it was all about flashing the size of your marketing budget, but some of the biggest sellers were the product of that rare thing, the slow burn. Test-amine delivery of records by acts such as TLC and Whitney Houston meant it was not always by design, but the results spoke for themselves. Meanwhile tempered campaigns on acts including Stereophonics and Travis worked via word-of-mouth discovery, reaping for larger rewards than a host of front-loaded presales based



Mary Geyer

around lifestyle magazine front covers, 48-sheet poster campaigns and £500,000 videos. Interestingly, Independentie with Travis and V2 with Stereophonics released two singles – rather than the often preferred just one – before each of their albums. For some of the year's other slow burners, from Macy Gray to Wilco, it also often took two singles before album sales kicked in. Meanwhile Shania Twain made her own rules. Albums still evaluating the push they deserve in 2000? How about The Artist, Eurythmics, Beck, Death In Vegas and Shelby Lynne.

JEREMY HARSH

UK managing director, Telstar
High point of 1999: Joining Telstar
Low point: Lack of artist development
Greatest frustration: People's lack of understanding of the internet
Executive to watch: Simon Cowell (in his new car)
Record of the millennium: Purple Rain – Prince
Music tip for 2000: Craig David (a new Wildstar signing)

SHANKS & BIGFOOT

producers
High point of 1999: An undiscovered two-step tune selling more than a quarter of a million copies in its first week. There



is justice in this world, after all
Low point: Gary Glitter's hard drive. No, seriously, the advent of MP3. We're afraid the party's over, guys. Better develop some cheap hobbies now

Greatest frustration: Music industry professionals who Umm&Aah rather than A&R. Remember, you only get piles sitting on the fence
Executive to watch: All music executives should be watched – they're not to be trusted. We keep Scott Macdonald at Jive under round-the-clock surveillance
Record of the millennium: Danny Tenaglia's remix of GreenSleaves
Music tip for 2000: Buy a good set of earplugs

ROBERT LEWIS

managing director and programme controller, Classic FM
High point of 1999: Classic FM's weekly audience



breaking the 6m barrier
Low point: Wales losing to Australia in the Quarter Final of the Rugby World Cup
Greatest frustration: Thames trains...
Executive to watch: Bill Gates
Record of the millennium: Wagner's Ring Cycle with Solti and the VPO on Decca.
Music tip for 2000: Digital radio

PAUL CONROY

president, Virgin Records UK
High point of 1999: Chelsea beating Man Utd and my son getting a trial for a Scottish football club.
Low point: The England cricket team
Greatest frustration: Not enough hours in the day
Executive to watch: Anyone who is passionate about music
Record of the millennium: An impossible task to pick just one, but this Christmas I'll be listening to Tom Waits, Randy Newman, Gomez and The Chemical Brothers

Music tip for 2000: Be aware and appreciate new artists, but don't dismiss the quality music coming from established acts. Look out for (Virgin acts) Kells, Birth, Hobotak and Atomic Kitten

CHRIS JOHNSON

owner Hillsborough Records, Sheffield
High point of 1999: finding out this week that our proposal to open another shop in Crystal Peaks has been accepted
Low point: The frequent airing of record company reps and its implications for independent retail
Greatest frustration: The increasing number

of UK clubs who have heading off to the Balearic Islands for more than a decade, but any notion of escaping to a relaxed paradise is long since gone. Ibiza has long been mainstream, but this year was the first time it graduated to become a marketing spectacular.

At times it felt as if the whole of the UK media had decamped to the sunny isle as Radio One, MTV, Channel Four and most national newspapers served up a seemingly constant diet of stories about "avin it large" in Ibiza. The dance press launched a stream of Ibiza special issues for circulation on the Island. And record companies lapped it up even more. The hype-masters declared the most average of dance singles to be "big in Ibiza" before they had even been pressed

TECHNOLOGY

Maybe it was partly because there was not much music to grab the headlines, maybe it was because of the multi-million sales being invested, but there is no doubt about the end result. 1999 was dominated by one subject: technology.

The show of the Internet has been hovering over the music industry since the mid-Nineties, but it was this year that its impact really started to hit home. Suddenly a string of acronyms – MP3, SDMI, IPO – became subjects of everyday conversation. Every issue of *Music Week* contained technology-based news stories; the problem sometimes was not so much finding them as finding room for anything else.

The year started with commonly-voiced concerns from the majors in particular as to how they should try and tame the unwieldy beast that is the Internet. As time passed, however, some of these fears subsided as the majors, like other companies large and small, joined the race. The SDMI process, which brought together technology companies and record companies around one table, managed to bash out a framework for moving towards the secure delivery of music online. Although SDMI initially met with much scepticism, not least within the ranks of the majors, it appears to be doing its job as the next generation of portable MP3 players enter the market in time for Christmas.

Meanwhile every company scrambled to try and establish its own position in the new economy. Each of the majors was involved in a handful of deals and partnerships, though

some already appear to have fallen by the wayside (remember Sony Music's plan to issue singles for download by Christmas?). Thus BMG and Universal are collaborating with Getmusic and "Project Nigma", EMI has acquired stakes in companies such as music-maker and Launch Media, Sony and Warner bought out CDNow... The list goes on. Equally multiple and indie retailers continue to hone their online offerings in the face of an onslaught from new players like BOL.com, CDNow and Amazon.com.

In the US the Internet godfather prompted a high-profile series of Initial Public Offerings that not only made individual shareholders paper multi-millionaires but raised billions of dollars for companies that are looking to leverage their way into the mainstream of the music industry. Some, like MP3.com, are expected to have a fairly short shelf life unless they can adapt their business models. Others, like ARTISTdirect, whose business include operating merchandising-based websites on behalf of artists, are predicted to have a longer future ahead of them.

Issue of the Year

One is the UK's leading supermarket boss, the owner of an 15-year-old US pop star, but between them Allan Leighton and Britney Spears had as big an impact as anyone this year on CD pricing.

While Leighton, installed at the start of this month as Wal-Mart's top European executive, has been attempting to drive down UK music prices through the increasingly-powerful Asda chain, Spears in her own way has helped finally to restore some sanity to the long-running issue of discounted singles thanks to her massive hit Baby One More Time.

In week one of its release in February Spears' debut hit achieved an astonishing 464,000 sales in the UK, the highest opening-week tally to date by a new artist. However, despite its obviously huge popularity, the single carried the then usual new release retail price tag of £1.99. This appears to have been some kind of wake-up call, with the result that since then more and more releases – especially those by key acts – have been priced at either £2.99 or £3.99 in their first week. Just as Spears involuntarily helped to raise

Marketing Event of the Year: Ibiza

on promo, let alone being the subject of label bidding wars. And back at home Ibiza became ubiquitous in the title of dance compilations, regularly appearing at least five times in the compilation's Top 20.

Somewhat it all worked, perhaps because the island did manage to break some truly memorable tracks, from trance monsters through to Funkstar Deluxe's clever overhaul of Bob Marley.

Of course the smarter marketers have already tapped into the next big thing – the town of Ayia Napa in Cyprus. Having hosted all the UK garage days at some point during the summer, it also appeared in a number of compilation titles and is the subject of a forthcoming Channel 4 documentary. You have been warned.



Ajax Scott

DANCE. Eleven years after the second summer of love, dance proved it was bigger business than ever. *Planet's* Winter Music Conference in March profited from hits such as Notika's remixed *Sing It Back* — by when Armand Van Helden's *You Don't Know Me* was already massive — but it was France that subsequently emerged triumphant with smashes from acts such as Germany's *Alice Deejay* and *ATB*. Meanwhile, *Shanks & Bigfoot* and *Arival Dieder* flew the flag for homegrown garage talent. Away from the charts, weekly magazine 7 launched, as did London's *Superclubs* Home and Fabric, while summer festivals from *Creamfields* to *Homestead* also flourished. Surprisingly, the dance scene even produced big albums from the likes of star avengers *Basement Jaxx*, as well as old faithfuls *Fabry*, *Slim*, *Underworld*, *Jamiroquai* and *Chemical Brothers* (*Time is relative to dance*). But the year's thunder was stolen by the Netherlands' *Vengaboys*, who scored four single smashes, a platinum album and were due to *Go Top Five* on Sunday with a single from next year's follow-up.



Shanks & Bigfoot

EUROPE. Britain has yet to embrace the single European currency, but when it came to music the UK was more than ready to be one of its continental neighbours. A quick glance at the biggest-selling singles reveals the huge impact of continental releases with a record-breaking seven going all the way to number one. Heading the list are *Germany's* Eiffel 65, whose *Blue (Da Ba Dee)* was the second biggest single of 1999, while *Home-grown* signed *Loa Baga's* *Kambo* hits 5 (A Little Bit Of...), a ranked third. When Eiffel 65 debuted in one in September, the top seven that week had Baga at two, a Danish remix of a Bob Marley hit at three, *Italy's* *Members of Maye*, a *Port* (these tracks licensed from *Italy's* *Time Records* of *Iva*, the *Netherlands*) *OJ* (on at six and a Tom Jones duet with Sweden's *The Cardigans* of seven). Even one of the UK's own number ones this year, *Martina* *McClutcheon's* *Perfect Moment*, was originally recorded by Poland's *Edyta Goralka*.



Loa Baga

The UK and the rest of Europe are still 12-18 months behind in this process, but it is starting here, too, as new players enter the market. Towards the end of the year it was the turn of unsigned band sites such as *Musiciansign*, *Peoplenet*, *MIPReal* and *Stargig*.

The UK has also experimented with spin-offs from this first phase of activity, with the inevitable merger of companies including online retailers *Boxman* and *IMVS*.

This Christmas, its impact is being felt elsewhere. Sony's move earlier this year to insert a standard clause into its artist contract concerning official websites provoked consternation among lawyers and managers, even though in reality the initiative made sound business sense on the part of the major and was no different from what almost every label will do to. Nonetheless the fuss, just like the broadsides fired by certain retailers at labels who were issuing music over the Internet, underlined how many issues still have to

of non-traditional music retail outlets
Executive to watch: Alan McGee
Record of the millennium: Working For The Yankee Dollar — The Skids
Music tip for 2000: Paddy Casey

MIKE ANDREWS
Capitol Records
High point of 1999: The success of Cliff Richard's *Millennium Prayer*, our first single
Low point: Not selling as many copies of Ian Dury & The Blockheads' *Greatest Hits* as we would have liked
Greatest frustration: Alan Sugar's failure to buy a striker for Spurs
Executive to watch: Pappilon's Roy Eldridge
Record of the millennium: The Millennium Prayer — Cliff Richard
Music tip for 2000: More artists finding labels who believe in their records and helping them realise their continuing ambition and sales potential

SCOTT MACLACHLAN
A&R, Pepper/7ive Records
High point of 1999: The full cycle of Groove Armada from signing to selling; *Shanks & Bigfoot* at the Mobos
Low point: Watching the news, opening the papers
Greatest frustration: Waiting for Stroke to become the next big thing
Executive to watch: Zomba Europe A&R chief Martin Dodd
Record of the millennium: Andy Warhol — The Velvet Underground (album); *Voodoo Ray — A Guy Called Grand* (12-inch)
Music tip for 2000: What do you think I am — an A&R man?

BLAIR McDONALD
managing director, Columbia Records
High point of 1999: Taking up the role as Columbia managing director

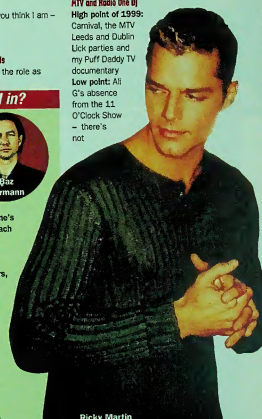
Low point: Leaving the position of managing director at Sony/ATV
Greatest frustration: The shortage of long-term, song-based artists coming through in the UK

Executive to watch: I don't watch other executives
Record of the millennium: It's impossible to pick just one
Music tip for 2000: Keep an open mind

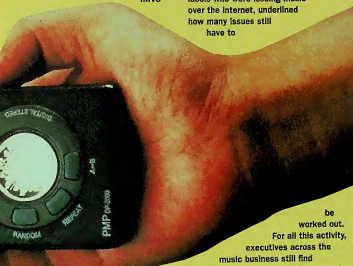
BOB GRACE
managing director, Windswept Pacific Music
High point of 1999: Atomic Kitten
Low point: Sising out the Windswept sale (to EM) Music Publishing
Greatest frustration: Radio One's downer on pop
Executive to watch: Hugh Goldsmith
Record of the millennium: Artil Dodger's *Rewind*
Music tip for 2000: Mero

FREDY UNGER-HAMILTON
managing director, Go Beat
High point of 1999: Finishing Gabrielle's album
Low point: Trying to finish it
Greatest frustration: Increasingly losing hair
Executive to watch: Alister Farquhar
Record of the millennium: *Blood On The Tracks* — Bob Dylan
Music tip for 2000: Can't say Nash, that would be cheating... Wookie

TREVOR NELSON
MTV and Radio One DJ
High point of 1999: *Carnival*, the MTV Leeds and Dublin *Lick* parties and my *Puff Diddy* TV documentary
Low point: All G's absence from the 11 O'Clock Show — there's not



Ricky Martin



(briefly renamed *Yalpalu*), not to mention digital distributors *Emusic.com* and *Cductive*, which set up a European office based in London. Expect many more to come. Though e-business may still account for a relatively small amount of total sales

Year: Pricing

singles pricing, Leighton has been attempting the opposite on chart CD albums, with Asda last month knocking £1 off its mark-ups to £11.99 as the first step to reducing them to £9.99 by the end of next year. Asda says it wants to work with the industry to try to achieve its aim.

Most record labels remain thoroughly sceptical about the initiative, worrying about their already-squeezed margins, though as one executive noted about the supermarket, "At least they're saying, 'Let's talk about it.'"

Ahead of Asda's move, Boots brought some Christmas cheer to consumers but festive misery to the music industry by reducing its chart CD prices to £9.99.

This all increases the pressure on labels, who also continue to lose sales to parallel imports, to seize the initiative on price. *Beggars Banquet* did just that when it announced that it was to launch a pan-European pricing policy, which meant cutting its UK CD album dealer price by £1. Now it is up to other companies to make their move. *Paul Williams*

be worked out. For all this activity, executives across the music business still find themselves able to make little more than increasingly well-educated guesses about how the business is shaping up. In the US the whole process is entering phase two, while we're still stuck in phase one. To misquote Al Jolson in *The Jazz Singer*, the first talkie movie back in 1927, "You ain't seen nothing yet."

Question of the Year: What business am I in?

For all its rivalries and competitiveness, music has historically been a business in which every sector has tended to be fairly self-contained. No more.

1999 was the year in which companies across the industry were concerned not only to focus their own businesses but to focus their attention on other people's as well. The driving force, perhaps inevitably, was the Internet. A year earlier *Capitol Radio* had sparked fury (or envy, depending on where you were sitting) with its move to sell records via its Internet site. Capital was at it again as it sent listeners to its website to buy records like *Baz Luhrmann's* *Everyone's Free* (To Wear Sunscreen) but so too was every other rival broadcaster, as each announced funds to plough into e-commerce-driven websites.

Even more politically sensitive were the growing raft of initiatives by labels which would enable them to sell directly to the consumer, neatly threatening to cut out traditional retail. Naturally bricks-and-mortar players, who were finding it tougher than many had expected to transform themselves into clicks-and-mortar operators, were up in arms. First *HMV Europe's* *Brian MacLaughlin* fired a few warning shots across record company bows. And then, at the end of the year *Virgin* founder *Richard Branson* went one step further, threatening to cut back his chain's involvement in music altogether unless labels informed retailers of their own retail strategies.

Of course this is just a foretaste of what is to come, as the largest websites, whether operated by record companies, artists or third parties combine the functions of radio and TV broadcasters, retailers, merchandisers, market researchers and record companies. When that happens it could leave a few puzzled dinosaurs scratching their heads wondering what went wrong. *Alex Scott*



Baz Luhrmann

THAT WAS THE YEAR

'The Radio One playlist guys are just like premier league referees - there's no consistency' - Brian Rawling

enough of him
Greatest frustration: Too much work and too little play

Executive to watch: It would be unethical of me to say I had a favourite music executive
Record of the millennium: Stevie Wonder's *As* or Sam Cooke's *A Change Is Gonna Come*
Music tip for 2000: Kells on Virgin - 'I'm feeling her'

YICKY BLOOD

co-managing director, Byrne Blood

High point of 1999: Steps starting it with a number one single and hopefully ending it as the biggest-selling album artists of the year, plus a rather spectacular tour in the middle. All scoring the fastest half-trick of hits this decade from their wonderful debut album
Low point: Difficult to complain after a year like this, really

Greatest frustration: Lack of long-term vision in the way it is developing artists, making the most of what new technology can offer us and dealing with a shrinking world. Radio not playing enough pop music

Executive to watch: Tim Byrne (thanks buddy)
Record of the millennium: What's Going On - Marvin Gaye



Westlife

Company To Watch: Wal-Mart

At first glance Asda's general manager for entertainment David Inglis seemed rather bold back in July when he unveiled his supermarket's bid to become the UK's biggest music and video retailer within just five years.

Inglis, of course, may simply have been prompting a reaction from the top record company brass gathered before him at the supermarket's annual music and video presentation in London, but with the world's most powerful retailer now firmly behind it, all claims of becoming the industry top player just half a decade have to be taken very seriously indeed.

Wal-Mart's £6.7bn purchase this year of Asda will quite possibly have as large an impact on UK retailing as any other single deal both past or present. The music industry is unlikely to be an exception, with the US retailing giant's pile-it-high, sell-it-cheap philosophy already spreading across the Atlantic to give record companies and rival retailers - already facing pricing problems - plenty of sleepless nights.

The arrival of Wal-Mart within the sector

can only boost the music presence of Asda, which was already growing at a rapid pace. And its existing US and continental European presence puts the retail powerhouse into an ideal position to turn its aim of achieving pricing parity across the globe into reality. With such a formidable player now here, it also means for the first time UK record companies will have to deal with a retailer that is potentially mightier than any of them. The first evidence of just how mighty it can be could well be seen over the next few months as Asda aims to bring down dealer prices as part of its goal of reducing retail CDs to £9.99.

Wal-Mart's Asda purchase also throws into question how the other music retailers, most particularly the non-retailers, will respond. Kingfisher, still the long-time discount king through its market-leading Woolworth's chain, is having to come to terms with losing Asda to the company it most fears, while the supermarkets will struggle to match Asda on product range simply because their stores are physically not as big. **Paul Williams**

in their own words

PROVING DOUBTERS WRONG: Call it a schadenfreude, but it is often claimed that the Brits like nothing better than to see high-profile names. Well in 1999, there were as many cases of artists and even labels proving the doubters wrong. Take V2, Independent and Chrysalis, three companies which had not exactly set the world on fire with their musical output. V2 started first, proving with Stereophonics that it could develop hits, to be followed by Independent's Travis. And then, having raised its profile with Moloko, Chrysalis Group hit paydirt with the unlikelyst of all, a one-off Cliff Richard novelty record. It was not just Indies who could toughen their critics. Even Geri Halliwell also came through after a shaky start, enjoying five number ones. Whose turn will it be in 2000?



TOP 20 SINGLES AND ALBUMS OF THE NINETIES

TOP 20 SINGLES OF THE NINETIES		TOP 20 ALBUMS OF THE NINETIES	
Artist (Label)	Sales ('000 released)	Title Artist (Label)	Sales ('000 released)
1 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/ CANDLE IN THE WIND 1971 (Elen John (Rocket) Mercury)	4.86 1997	1 (WHAT'S THE STORY) MORNING GLORY Oasis (Creation)	4.16 1995
2 UNCHAINED MELODY/THERE'LL BE BLUEBERRIES ON THE WHITE CLIFFS OF DOVER Rob & Jerome (RCA)	1.84 1995	2 STARS Simply Red (East West)	3.29 1991
3 LOVE IS ALL AROUND YOU Wet Wet (Precious)	1.78 1994	3 SPICE Spice Girls (Virgin)	3.02 1996
4 BARBIE GIRL Aqua (Universal)	1.72 1997	4 TALK ON CORNERS The Corrs (Atlantic)	2.60 1997
5 BELIEVE Cher (WEA)	1.67 1998	5 JAGGED LITTLE PILL Alla Molina (Maverick)	2.57 1996
6 PERFECT DAY Vanessa (Chrysalis)	1.54 1997	6 ROBSON & JEROME Robson & Jerome (RCA)	2.53 1995
7 EVERYTHING I DO I DO IT FOR YOU Bryan Adams (A&M)	1.53 1991	7 THE IMMAGIABLE COLLECTION Madonna (Sire)	2.50 1990
8 ...BABY ONE MORE TIME Britney Spears (Jive)	1.45 1999	8 GOLD - GREATEST HITS Abba (Polydor)	2.43 1992
9 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Puff Daddy)	1.38 1997	9 FALLING INTO YOU Céline Dion (Epic)	2.12 1996
10 I WILL ALWAYS LOVE YOU Whitney Houston (Arista)	1.37 1992	11 GREATEST HITS II Queen (Parlophone)	2.10 1991
11 WANNABE Spice Girls (Virgin)	1.33 1996	12 THE VERY BEST OF Elton John (Rocket)	2.05 1990
12 KILLING ME SOFTLY (Sugar) Columbia	1.33 1996	13 THE BOORADOG (OST) Whitney Houston/Various (Arista)	2.05 1992
13 MY HEART WILL GO ON Celine Dion (Epic)	1.30 1998	14 SIMPLY THE BEST Tina Turner (Epic)	1.96 1991
14 NEVER EVER All Saints (London)	1.25 1997	15 LADIES & GENTLEMEN - THE BEST OF George Michael (Epic)	1.95 1998
15 THINK TWICE Céline Dion (Epic)	1.24 1994	16 AUTOMATIC FOR THE PEOPLE REM (Warner Bros)	1.87 1992
16 GANGSTA'S PARADISE Coolio (Tommy Boy)	1.20 1995	17 DANGEROUS Michael Jackson (Epic)	1.87 1991
17 TELLTUSSES SAY EH-OH Teletubbies (BBC Worldwide)	1.10 1997	18 I'VE BEEN EXPECTING YOU Robbie Williams (Chrysalis)	1.86 1998
18 SPACEMAN Babylon Zoo (EMI)	1.10 1996	19 THE COLOUR OF MY LOVE (OST) Dion (Epic)	1.85 1994
19 SATURDAY NIGHT WIGHTFIELD (Systemic)	1.09 1994	20 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South (Cap Discs)	1.84 1994
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Source: EMI from CN data.

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20 IT'S LIKE THAT Run OMC (Sirius Communications)	1.09 1998		

Source: EMI from CN data.

Music tip for 2000: We're working on it already!

Music tip for 2000: Fierce, to prove themselves

think we might see new developments for 2000, when a black British band can take on the world, much as Soul II Soul did at the close of the last decade

RICHARD PARK

group director of programmes, Capital Radio
High point of 1999: Party in The Park 2, Hyde Park
Low point: Scotland losing to England at Hampden
Greatest frustration: Scotland didn't get a second goal at Wembley
Executive to watch: Damien Christian, now head of promotions at BBC West. He needs watching...
Record of the millennium: Easy, easy - Scotland World Cup Squad, 1974

MIKE MCCORMACK

deputy managing director, Universal Music Publishing
High point of 1999: My son first saying 'Come on, Chelsea'
Low point: England's cricket
Greatest frustration: Doing my expenses and not signing Jordan Knight
Executive to watch: Martin Dodd, David Joseph, Jason Iley, Chris Herbert and Christian Patterson
Record of the millennium: Song For You - Donny Hathaway
Music tip for 2000: M2M, Girl Thing and Atomic Kitten

Low point: In the past year, though, I have become increasingly disturbed at how some records and radio have become increasingly research-driven. Radio One does conduct research - it's a necessary part of music radio today. However if research had driven us in the way that it has elsewhere, I cannot imagine that exciting new artists like Macy Gray and Travis would have happened the way they did
Executive to watch: In the past year I have particularly admired Rob Stringer and Eric's tenacity with the Macy Gray project, which succeeded due to the initial support of Jo Whalley and then the backing of the whole of Radio One
Music tip for 2000: I look forward to innovative new music from around the world in 2000 but particularly new music and new artists from the UK which I'm sure will emerge as we enter the 21st century

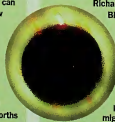
JEFF SMITH

head of music policy, BBC Radio One
High point of 1999: The renaissance of black British music in R&B with Jamelia and Beverley Knight, and in the new style of two-step and UK garage from the likes of Shanks & Bigfoot and Artful Dodger. This is where I

Questionnaires compiled by Caroline Moss

Damp Squibs of the Year: the Millennium and the Eclipse

Who would have thought 12 months ago that one of the musical highlights of the Millennium New Year's Eve celebrations in the UK would be Cliff Richard's appearance in Birmingham?



Musical involvement in the celebrations looks set to be one of the year's damp squibs, but the Millennium itself has hardly caught the popular imagination as might have been predicted.

At the time of going to press the underwhelming highlights elsewhere are: Manic Street Preachers' Cardiff Stadium event, Texas's Edinburgh Castle performance, Sheffield's Gatscrasher with

Chemical Brothers and Liverpool's Cream DJs and Stereophonics appearance, while Greenwich has Eurythmics and Simply Red. Meanwhile, the charts are not as full of as many retrospectives as was hoped.

A far worse damp squib, however, was the Eclipse (pictured left). The local authorities' decision in Cornwall only to grant licences for week-long events forced promoters to put on bigger, longer and more expensive shows than punters demanded with the cloudy weather only exacerbating the failure that was already on the cards.

Not only were most of the live festivals that did actually take place in Cornwall under-subscribed, but one of them pushed promoter Harvey Goldsmith into receivership. Typically, he has already bounced back. **Stephen Jones**

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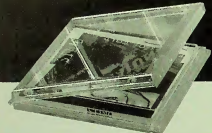
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Miller Freeman

Is that a PRS cheque in your pocket or are you just pleased to see me? PRS membership rep CATHY MULLOY and member MARTIN SUTTON (1) find something in the air amusing at the PRS Christmas party in a Soho bar last Tuesday. Meanwhile, Loosong general manager JOHN MATTHEWS (2) was content to sing for attention. Also walking around with apparently a balloon trailing along were (3) PRS member JAMIE PETRIE, and Windawep Pacific's JUSTYN WILLIAMS and PETER McCAMLEY. But Dooley can assure ANDY ELLIS (4, centre) that (left to right) EMMA PARRY and JACKIE DOUGLAS like you really.



Remember where you heard it: John Kennedy wasn't the only family member celebrating last week. On the same day the Gunners supporter successfully pulled off negotiations to keep **Lucian Grainge** as part of the Universal team, his brother wrapped up **Roy Keane's** new £50,000 contract to remain part of Manchester United's squad...Last week's **big changes** at Universal are thought to have prompted one or two senior executives to **dig out their contracts** and scrutinise them very, very carefully...Was one former **PolyGram** colleague, now overseeing a larger empire, at the **top of the list** of people attempting to **lure Grainge** away from Universal?...At least one insider, who does business with the group, is also perplexed at the **long reporting**

chain that Grainge's promotion creates. Label heads will now need to penetrate **Lucian**, his boss **John Kennedy**, **Jorgen Larsen** and **Zach Horowitz** before gaining the ear of **Doug Morris**...Which once **leading dance label's MD** is about to leave to, surprise surprise, set up his own dance label?... Dooley is **intrigued** that it could well be an **EMI act** - the **Cuban Boys** - who end **Sir Cliff's** reign at number one...A **disappointing** chart entry for **TLC** - it might teach them to deliver a video on time in future... The latest **Arista/Clive Davis** rumour from New York is that he is being offered a **new label** by **BMG** - the question thus becomes, which of his key artists can move with him?...So you think that titles like **Don't Play That Song** again is just asking for trouble in a **Eurovision** song contest? Just wait until you hear the lyrics about **colonic irrigation** in another entrant...Which is the odd one out: inside, outside,

onside or offside?...Don't be too surprised if **Paul Clarkson** of The Quite Great Company! makes it on to the next series of **Stars In Their Eyes** as **Ronan Keating**. One person bound to be fooled is **Prince Charles**, who inexplicably mistook Clarkson for the singer last week when the PR was accompanied by fellow Boyzone star **Mikie Graham** at the royal opening of a breast cancer centre in London. Clarkson had to fend off questions from the prince about how his solo career was doing and was also mistaken for Keating by a GMTV crew present... **Super Girly** played at **Virgin Megastores' Glasgow** do the other week and not as stated last week...The contest has been monopolised by the Yanks for an eternity, but the UK at last has another **Country Music Association** awards winner. It's none other than the **BBC's** top music turn **Trevor Dann** who, in a private dinner last week, received the **CMA's Wesley Rose International Media Achievement Award**.....



Don't be fooled by this picture. Another **Leval** might be losing members quicker than the **Tory Party** loses **London** mayoral candidates, but this is not a desperate bid to boost the group's numbers. Instead the **new duo of MARK** (centre) and **DANE** (second right) were playing their part last Tuesday (December 9) to find the new face of **HMV**. In what turned out to be **stiff competition** indeed, an 18-month-old **Jack Russell** named **MEG** from **Lytham** in **Lancashire** emerged as top dog in a phone vote on **ITV's This Morning** to be declared the new **NIPPER**. **Meg**, whose first role will be helping to open **HMV's** new store in **London's Oxford Street** in **May**, is pictured, **second right**, with another **Leval** man, **DANE**. Also featured is her owner **LISA DAVIES**, rather appropriately holding a gramophone.

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If you have any comments or queries arising from this issue of **Musico Week**, please contact **Sophie Moss** at: e-mail - smoss@unmf.com fax +44 (0)171 407 7094; or write to - **Musico Week Feedback**, Fourth Floor, 8 Montague Close, London SE1 9UR.

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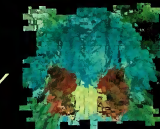
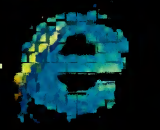
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VISIONS OF THE 21st CENTURY INTRODUCTION

W

ith the 21st century now only days away, we at *Music Week* couldn't resist the temptation to mark the passing of the millennium.



But rather than

taking the opportunity to look backwards, we believe that the future of the industry is currently of more importance and concern to our readers than its past. And so it was that this project was born.

The internet has loomed large over every aspect of the industry during 1999, and so too it looms large over this supplement. As the pace of technological development hots up, it is clear that the worldwide web is far more than simply a communication tool. Whether it is used for niche marketing or distributing music itself, the web is already changing the shape, size and structure of the industry in a manner which could be more fundamental than the invention of the gramophone at the end of the 1800s. Ultimately it is changing the relations between everyone in the industry – and with it their everyday functions.

In this special supplement we have identified those sectors which have been at the core of the music industry during the past 50 years and asked some of our writers to talk to leading players in each sector to assess how they believe their businesses will develop in the next century.

Of course, crystal ball gazing is not something which the music industry always excels at, so used is it to dealing with the here and now. And being asked to imagine 10, let alone 20, years into the future is a tall order for anybody, whatever their occupation.

In preparing these articles we hope to have done more than merely identify the specific issues that confront each individual sector. We hope to reflect an agenda for the new millennium.

Meeting the challenges, harnessing the technologies and successfully managing the changes will be a potentially traumatic process. But if everyone is in it together then it need not be a nightmare.

Ajax Scott, Editor

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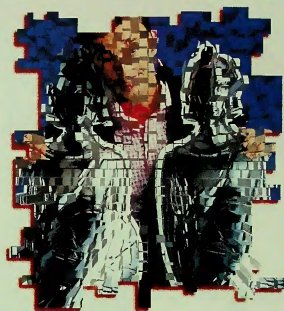
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Or perhaps the vision of the future is of a cyberspace community where record companies can distribute, sell, promote, market and scout across all genres and languages. A non-exclusive community which is free to join and which is full of unsigned acts chasing deals, small Indies reaching far-flung fans and majors and larger Indies complementing existing sales with new digital revenue. A community to promote and break acts, where rights are retained and where even collection societies get paid.

OK, superstars may run their own labels, but with whose expertise? Certainly, the method of payment will change, and you will soon be querying music purchases on your phone bill. But who owns the classics of the past and the hits of the future? You do."

Chris Cass, CEO, Vitaminic

Once upon a time it was all so simple. The core job of record companies was to develop artists who would go on to make records which could be effectively marketed and promoted, widely distributed and sold in huge numbers. How times have changed. Today most record companies are involved in all these tasks and more. But as time moves on, they may be involved in far less.

Labels have always been categorisable by size. There are those small ones that are not particularly well-funded but which excel at discovering talent. And there are the larger ones which play a part in artist development but which also have the resources to turn that raw talent into a marketable commodity and, ultimately, build it into multi-million selling stars. Not only do they have record makers among their ranks, but they have marketers and, until recently, they have owned distribution networks. As time moves on, however, the division is not so simple.

The main reason, as in so many other areas, is because of the power of technology. In the late Nineties, advances in distribution mean that there is not much to distinguish between companies when it comes to physically moving music from the warehouse to the store. Indeed, where there is little competitive advantage to be gained, physical distribution becomes more of a cost than a benefit. For this reason some of the largest companies have either started to move out of distribution (BMG hived off its UK distribution arm earlier this year, albeit to a sister company) or at least pool their resources like Warner and Sony via their Ten operation.

As physical distribution ceases to be a defining characteristic, so A&R and marketing become more important. Yet technological advance has a part to play here as well. For as the internet takes off, first as a marketing tool and then as a means of distribution, new companies that have neither years of history nor catalogues can also either set themselves up as record companies or at least demand a role in the musical process.

Patterns are already emerging. Online marketers, broadcasters and retailers are attempting to buy up copyrights or strike partnerships with copyright owners. The latter could shrug them off, were it not for the fact the former are often funded up to the hilt and, increasingly, are building up deep databases on all the consumers who visit

their sites. In the digital age, knowledge rather than market share will create power.

Furthermore, some of those same new media companies have such backing that they can afford to buy up traditional record companies. For a number of years now there has been speculation that the most likely bidder for an EMI was not Saagram or Bertelsmann but a Microsoft, AT&T or News Corporation. It has usually been idle speculation – until now. In the new economy, music is attractive to such companies as a key driver of website traffic, quite apart from the revenues to be had from e-commerce. It is a means to an end far removed from the creative process.

What does all this mean in the short term? Not that much, because while the internet continues to take shape, there is still much to be resolved within the traditional business. Foremost is the role of different sorts of record companies. The gulf between the large and small looks set to expand. The latter will become ever more valuable A&R sources. The difference for them will be the wider range of options available to them – remain completely independent; affiliate with a larger music company as a satellite A&R source; or affiliate with someone else, whether it is a website or a telecoms company, to act as a talent funnel.

On the other side will stand the larger companies, who will not necessarily only be the five majors, but who will also include a handful of emergent mini-majors such as Zomba and Edel. Most will continue to perform hands-on A&R, but increasingly they will become centralised clearing houses, with A&R, distribution and possibly even marketing and promotion outsourced to third parties. Their main role will be to bankroll the activities of all these partners.

Throughout its history new players have always entered the record business while large companies have continued to swallow the smaller ones only to get swallowed up themselves. In the past, however, record company owners like hardware companies (Sony Corp, Philips Electronics) or broadcasters (CBS Inc) have tended to allow their music divisions to operate in isolation. No longer. As distribution migrates online, other high-tech specialists will demand a far more direct involvement. In a world in which marketing and distribution services are about gaining targeted access to consumers, digital broadcasters and web operators may hold the key.

Ultimately the one record company function that will remain recognisable is artist development. But on whose behalf those artists will be developed is anyone's guess. ©

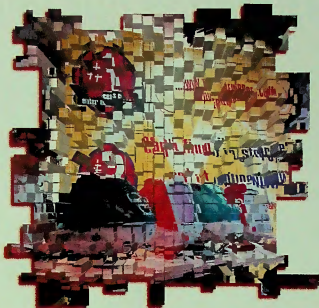


DANGEROUSLY ENTERTAINING

Virgin

megastores

VISIONS OF THE 21st CENTURY RETAILING



VISION 2000



"If we are to maintain a healthy, varied music market in the next millennium, it is crucial that the industry as a whole works closely with retailers who support specialist genres as well as mass market material. The treatment of music as a commodity and a loss leader threatens not only to reduce consumer choice, but also to hamper the development of new talent.

At the end of this decade, the internet is showing us many new ways to market and transmit music. Virgin will continue to embrace these opportunities, but once again we rely on the support of those who supply us.

Over the next 10 years, the responsibility of retailers is to provide a customer-focused environment that embraces all available media. Only then will we guarantee the loyalty of our customers and the support of the industry.

There will always be a place for the physical experience of the music store and we must work together to ensure we protect both the customer and the Industry Itself." *Simon Wright, managing director, Virgin Retail*

The biggest challenge facing the retail sector is how to maintain its central position in a marketplace that is undergoing rapid transformation at the hands of technology. Online selling and digital distribution are here to stay, and they represent potentially the most significant force for change that the retail environment has ever seen. While the UK's retailers say they are confident that physical product will continue to be the main source of bought music for the foreseeable future, they are by no means complacent about the scale of this challenge to their dominance.

A big concern is that record companies and other software owners will increasingly make product available for digital download from the internet before it is released through retail, and at a cheaper price. Online music providers are already narrowing the gap between staggered US and UK release dates, undermining the import trade and taking a bite out of High Street retailers' profits. These trends are destined to intensify unless there is constructive global dialogue and the implementation of ground-rules to create a level playing field.

In response to the need for a quicker and wider dissemination of sales information, CIN has launched its online service, giving subscribing record companies instant access to chart information and other sales data. Early next year, a committee of retailers will propose developments to enhance the facility. Meanwhile, CIN's forthcoming Home Delivery Chart will provide the most up-to-date indication of the speed with which internet mail order sales are growing.

In 2000 and beyond, facilities which allow customers to burn their own compilation CDs will be a common feature in music stores. US company RedDotNet is now marketing an electronic delivery system which invites customers to compile full-length CDs from more than 100 best-selling albums held in an in-store server. These are then delivered in a mere five to seven minutes.

This kind of technology will soon be transferred to stand-alone kiosks, enabling consumers to download the music of their choice, not just in record stores, but in a wide variety of non-traditional outlets. Tower Records is already breaking into sites such as universities and airports with its internet-based Tower Satellite, and it seems that music is destined for a wider and more flexible distribution base.

This is bad news for the UK's independent stores, many

of whom continue to lose ground, not just to music multiples, but to the booming supermarket sector, whose pricing policies have already made for a controversial Christmas in retail. The more prosperous smaller players are often those who take a positive view of the internet, regarding it as a valid route to market. Significant numbers are already using the web to develop their traditional strengths of specialisation and customer service.

While the multiples are investing heavily in the digital revolution, they are also concentrating on making their in-store environments as appealing and user-friendly as possible. The presence of sofas and cafes underline that the social element of music shopping is becoming more, rather than less, important and is unlikely to be undermined by a computer screen in the near future. The chains will continue their pragmatic approach to expansion, profiting from sites in the growing number of out-of-town retail developments and consolidating their strength in city centres. With 120 sites in the UK and Ireland, HMV intends to sustain its steep growth curve with plans to open between 10 and 20 new stores each year. Virgin also expects to announce regular Megastore launches in the UK, to add to its 95 current outlets, while Kingfisher-owned MVC is rapidly becoming a High Street competitor with its 100th store planned for 2000.

As far as formats are concerned, there is little doubt that the music cassette will have been all but phased out of most stores by 2005, although the decline of the vinyl record appears to have arrived at a relatively profitable plateau, buoyed by niche markets such as dance and premium catalogue reissues. VHS will have to surrender more shelf space to DVD video, which is expected to present a serious, head-to-head challenge in around five years time, according to companies such as Philips. However, retailers are sceptical about DVD Audio's chances of supplanting the CD, particularly in view of the fact that a standardised packaging solution is still to be decided upon.

Undoubtedly retailers will have to adapt to whatever consumers want but they are determined that e-commerce should not kill bricks and mortar retailing. If the traditional retail sector is to thrive, then it needs to force e-tailers to create their own customers, rather than allowing them to draw the High Street market online. Multiples and independents alike can be expected to do everything in their power to ensure that in-store shopping remains the most enjoyable option for music buyers.

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VISIONS OF THE 21st CENTURY INTERNET SERVICES

VISION 2000



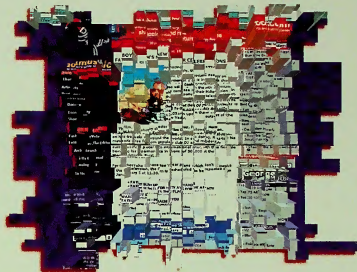
"At MSI Music/Depot 31 our vision for the 21st Century is clear: to aggregate and make available the most extensive music and entertainment software catalogue in the world and to deliver it in the fastest, most efficient way modern technology will allow.

Leveraging the Internet as a high-speed digital highway is a core competency to the execution of this strategy.

Established in the summer of 1998, Depot 31 was one of the first Internet fulfillment warehouses established specifically to benefit e-tailers through cost-effective shipping, quicker delivery times and expanded access to one of the world's largest music databases, comprising more than 300,000 titles.

Bringing to the table 11 years of experience in global product sourcing and distribution logistics, MSI Music/Depot 31 has become the first choice for many of the leading e-tailers on the Internet.

Ruben Leyva, VP of sales, MSI Music/Depot 31



The inevitable evolution of an extensive digitised network over the next 10 years will have a profound impact on traditional music and entertainment industry business models.

The most immediate effect of having everything from raw materials to final product stored in a digitised format will be to lift the physical restraints currently associated with buying music. Once consumers can routinely either purchase or download music directly, record labels will jettison existing manufacturing and distribution divisions as core business activities. Instead they will move towards the goal of making their repertoire available in a digital database, accessible to a new generation of wired consumers and retailers.

The purpose of such databases will be to preserve, archive and manage assets digitally. By 2010, many industry insiders believe that record labels' entire repertoire, together with pictures, video clips, cover art and other information, will be available online for licensing to e-tailers or even direct to the consumer. Consequently, there will be a rush of third party companies vying to offer them and others the services to reach this position.

The growth of interactive TV, set-top boxes, online games consoles, digital radio and web-enabled mobile phones will signal seismic changes in marketing activity. Labels will eschew scattergun TV and print media campaigns and look to build one-to-one relationships with highly targeted audiences. When such market segmentation becomes the norm, it will spawn a new breed of e-marketing and media planning agencies. Not only will these offer minute-by-minute monitorable – and amendable – campaigns, but they will also assume pivotal positions traditionally held by independent pluggers, PR companies and strike forces. And be able to command high fees as a result.

What is less clear is the role that the companies whose core business is the net itself and its related technologies will have on the balance of power in the music marketplace. By 2010, it is believed that the majority of consumers in the developed world will have online access and subscribe to third party value-added service providers. The operators of these customised guides to the web will offer users the ability to extract the exact information they require from the endlessly growing amount of data available on the Internet. This "personal companion" will know its user well enough to identify the right information almost unbidden. For example, users of web-enabled 3G phones will be

alerted if their favourite band is playing in their vicinity, and be given the opportunity to buy tickets. Software packages known as "cyber negotiators" will be able to search the web for a given product, finding the sites with the lowest prices as well as those with the most favourable warranty package and delivery time.

While these technologies remain in their infant stages and the ISP and search engine specialists such as AOL and Yahoo! are jostling for position before an inevitable shake-out, most developers are happy to offer services at low cost to commercial users in order to build traffic and community. But once this sector has reached maturity much will change. On the one hand, web operators and software designers could begin to demand huge fees from record labels for top-drawer services while, on the other, they could seek to cut strategic deals directly with top talent to boost profile and profitability.

There are not the only areas where copyright owners will find themselves dealing with completely new clients. After years of driving suppliers of studio time and manufacturers down on price, for example, they may find software developers in the audio and video areas begin to charge them premium rates for use of state-of-the-art, fault-free technologies. Or maybe the competition will force these rates even lower.

It is not just record companies who will be inundated with Internet specialists offering them a huge range of services. Artists and their representatives above all will be the target of a new generation of entrepreneurs offering them tools which they claim will liberate them from traditional ways of doing business. It may be the successors of the unsigned.com website that will guarantee them an audience of millions or companies such as Artistdirect, who are already handling merchandising sales and fulfillment on behalf of some of the biggest names in the business. Expand that to regular pay-per-view concerts, one-on-one chats – the possibilities are, if not endless, at least liberating.

Ultimately the driving force behind the digital network evolution will be the increased need for an infrastructure that allows anything to take place, anywhere, at any time. In turn, this will drive new Internet service specialists and digital asset service companies to support the technological advances. All of these individual links will then become part of the music industry's newly-evolved supply chain model, with the unified aim of making the all-important creative product visible, accessible and saleable to the wired consumer.

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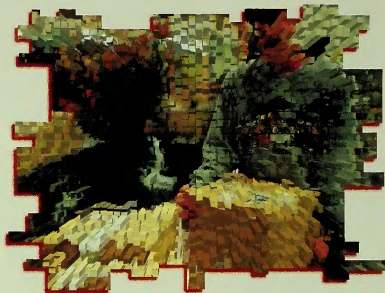
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VISIONS OF THE 21st CENTURY DISTRIBUTION



VISION 2000



"It is very easy to write off the role of the traditional distributor and conclude that all home entertainment product is soon going to be electronically downloaded and our services no longer required.

We view the electronic miracle as an additional opportunity to advertise the 1.6m books and 300,000 home entertainment products held at our semi-automatic distribution centre, as well as an economical and rapid means of obtaining lines which are out of stock.

We believe books and home entertainment products will continue to be the ones people want to buy, either for themselves or as presents for others. We also intend to help our customers to maximise the benefits of the new technology by offering services such as website management and fulfillment.

But ultimately it is a fast, efficient service, strong retailer relationships and the ability to stay ahead of the competition which make a distribution company successful. THE has successfully demonstrated this in the past, is doing so today and is committed to fulfilling the same brief in the future."

Norman Smith, chairman, THE

Distribution is one sector of the music industry which is still unclear about its role in the 21st century. Faced with the probability that most of their label customers will seek to sell directly to fans – and even promote legal downloading of music via branded websites in order to maximise their revenue streams – distributors know that they may have to do more than merely adapt if they are to survive.

Clearly heavy investment will be needed to ensure that the warehousing facilities of the near future are large – and technically advanced – enough to fulfil online orders. At the same time, it is widely accepted that it will be in distributors' best long-term interests to have a foot in the online camp themselves, if only to guarantee their own slice of the burgeoning internet sales market in the first decade of the new century.

Consequently more players are likely to follow the example of those companies which have created internal corporate divisions to produce and run websites on behalf of their label clients. Such moves will allow distributors not only to make money from fulfilling online orders but to charge for administering the web service too.

More controversially, many distributors may consider competing head-on with their traditional High Street clients by setting up their own internet retail sites under a variety of brand names. Some argue this would be a natural move if, as Market Tracking International predicts, global music sales through websites are worth £2.4bn a year by 2005.

But only those distributors who can offer reliable internet fulfilment services for a worldwide music market will thrive. To compete in this expanded environment, they will need to harness sophisticated systems which will be capable of accepting local currencies and processing orders received in many languages. Whether such global orders would be best handled from the UK or by wholesaler partners in different territories remains open to debate.

Whatever the way forward, it will not be cheap. All companies will have to justify the huge investment necessary to install such high-tech systems at a time when the actual size of the market for online music sales has yet to be established. The most likely solution is the formation of strategic partnerships with other music companies or third-party businesses that have particular logistics skills or online experience.

In 1999 two deals were signed that may become

models for future agreements. Startle Distribution, formerly Telstar, closed its Enfield depot and moved to a larger site in Telford in partnership with international logistics company Tibbett & Britten while US-owned Global Fulfillment, already one of the forerunners of online distribution, teamed up with THE, giving it immediate access to thousands of entertainment products that can be shipped out to consumers within minutes of being ordered online.

It is expected that similar strategic alliances within the independent sector will mushroom over the next couple of years as distributors accept they must work more closely with labels and indie stores to respond to the threat from new online stores and the increasingly price-conscious High Street multiples. But although UK distributors are keen to exploit future online opportunities, they do not yet predict the demise of traditional retail businesses. They feel that the existing network of independent record shops deserves support, if only to preserve the role they play in nurturing and promoting new talent.

To this end, many leading distributors also believe that dealer prices will have to be reduced and harmonised across Europe. They see it as a means of ensuring that consumers will continue to choose music over the many other forms of home entertainment currently competing for their disposable incomes.

At the same time, there is little doubt that the bricks and mortar music market of the early years of the next century will be dominated by the multiples and that the supermarket chains will continue to use music to entice consumers. But while they will want to be seen to offer the broadest possible range of titles, lack of in-store display space and local planning restrictions governing the building of large out-of-town outlets may prompt a change in strategy.

One potential solution already under discussion is the provision of onscreen facilities in the music display area listing thousands of catalogue items. Consumers will expect to browse the lists and place orders electronically directly with a distributor via the retailer's stock replenishment system. The titles could then be delivered to the consumer's home or to the branch for collection.

During the next five to 10 years distributors will have to perform a balancing act, offering the best service to their traditional retail customers while investing in the technology and business systems necessary to support an online market that will provide them with the revenue streams of the future. It will not be easy. But there are large rewards awaiting the successful. ©



PACKAGING CELLS

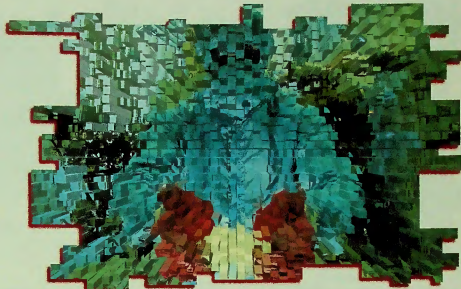
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BRANDING EXPOSURE



VISIONS OF THE 21st CENTURY MANUFACTURING



VISION 2000



"In the next century, the successful companies will be those which, like ThinkTank, are equipped to keep up with an ever-evolving market. Our design studio has used ISDN and digital print since its launch in 1997 and CTP (computer to plate) is the next generation for print.

These techniques are the future but they still have a long way to go, and we are constantly monitoring their progress and development.

Led by such concepts, ThinkTank has moved into sectors outside the music industry. We have developed our design service, spearheaded CD-Rom production and dealt with everything else from front-end design, packaging and replication through to licensing trials.

The format of the early years of the 21st century will undoubtedly be MP3, which will threaten the compact disc just as CD challenged vinyl more than a decade ago. Significantly, both physical formats are still going strong, and until the market produces an alternative, ThinkTank will continue to provide our customers with creatively-led substitutes to the jewel case."

Nicky Salter, managing director,
ThinkTank

Of all the sectors in the music industry, CD manufacturers would appear to have most to lose from the expected developments in web technology. When the potential victims of the internet are identified, the compact disc

invariably comes out close to the top of the list. Manufacturers, however, are less concerned than might be expected by such predictions. For many, the idea of a disc-less music market is as nonsensical as the idea of a paperless office – it works well in theory but falls apart in practice. Pressers, duplicators and packaging specialists believe consumers will always want to handle and own product by their favourite artists. And rather than signalling a downturn in demand, they argue that the growing availability of cheaply downloadable music on the web will enhance the demand for premium product in quality packaging – a demand which the manufacturing sector will be ready and waiting to service.

The sector also enters the 21st century with the knowledge that the market does not always follow the pundits quite as closely as the pundits would like. They point, on the one hand, to vinyl, which refuses to die as predicted and indeed looks healthy enough to survive, albeit as a niche format, for many years to come. By the same token, the recent revival in the fortunes of the MiniDisc has shown that it is never too late for a format to make its mark. MiniDisc's launch in the early Nineties, in competition with the rival DCC carrier, was little short of disastrous. But, according to BPI trade delivery figures, sales of MiniDisc rose by 163% between June 1998 and June 1999, and in value by 164%. With the price of players destined to fall even further from their £150 benchmark, MiniDisc should prosper well beyond the year 2000.

But if anything buoys manufacturers' confidence in the future then it's the enthusiasm with which the general public has greeted the introduction of Digital Versatile Disc (DVD). With the DVD Committee of the British Video Association reporting that the UK now has an installed player base of around 300,000, and participating labels expecting to sell about 4m titles by the end of this year, the statistics suggest that DVD is gathering pace at a faster rate than CD did in the Eighties.

DVD represents great news for all replicators. As the format on which all audio, visual, data delivery and gaming medias converge, it is expected to herald a new era in

which technical standards are agreed on a worldwide basis. This will not merely lead to greater production efficiency but will also give labels and publishers the opportunity to expand their traditional customer bases to include the new computer-centric consumer.

Naturally all is not completely rosy in the DVD garden. While DVD Video and DVD-Rom are respectively shaping up to be rapid successors to the VHS and CD-Rom formats, DVD Audio has yet to make its mark with manufacturers. Indeed the advantages of – and arguments for – this projected replacement for the standard CD are immediately less persuasive.

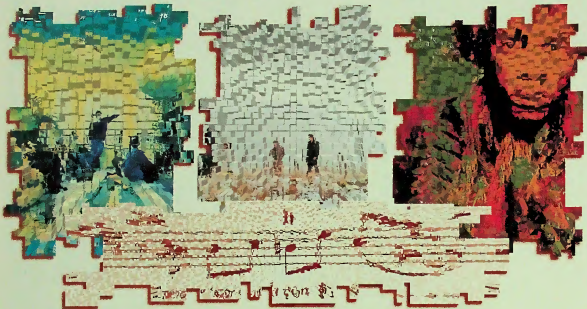
The failure of record companies to reach a consensus on specifications does not bode well for the new carrier. Furthermore, many manufacturers have yet to be convinced that the data storage capacity of DVD Audio will be seen as an advantage when it is rolled out to consumers next year.

With the considerable start-up costs involved in DVD, the market will see continuing polarisation between big and small operators. The global players will score on the basis of flexibility and will be able to tap into new markets as and when they emerge. In addition, it will be increasingly important for manufacturers to provide services for all stages of disc production, while those companies which can apply their expertise to everything from printing and packaging to logistics and distribution will have the competitive edge.

There is also a growing realisation that manufacturers can no longer afford to take a parochial outlook. The increasingly global nature of the business is already prompting more dialogue and closer co-operation between what were once of the International Optical Disc Replicators Association (IODRA), which numbers the world's leading manufacturers among its members, including the UK's Nimbus/Technicolor and Discronics. IODRA promises to provide an important opportunity for the music, movie and software industries to talk to manufacturers about issues of common concern, such as piracy.

During the next few years, there can be no doubt that record companies will be increasingly focused on online opportunities and there is already speculation that this will see them divesting themselves of their manufacturing operations. If the majors do relinquish their manufacturing arms to concentrate on more profitable activities, then this is potentially good news for independent plants. They at least are convinced that shiny discs are here to stay. ©

VISIONS OF THE 21st CENTURY PUBLISHING



Anyone who thinks publishing represents the dry, uneventful end of the music industry should think again. As the rush of acquisition activity in the sector during the past few months underlines, there is plenty going on. Why? Because companies are trying to position themselves for the decades ahead and publishing is seen as a more central element in any music portfolio than ever.

It did not always appear to be thus. Only 15 years ago a combination of circumstances forced companies like CBS Records (now Sony Music) and PolyGram to divest themselves of their publishing arms, only to recognise the need to rebuild them from scratch shortly afterwards. Since then consolidation has quickened in pace, with skyrocketing price tags accompanying each successive deal.

The second half of 1999 has already seen the sale of Windswept Pacific and smaller concerns like Hit & Run. Now accountants on both sides of the Atlantic are running their slide rules over Rondor Music, the last independently-owned company likely to come on the market in a long time given the fact that there is no prospect of Peermusic being sold, while Viacom appears to have given up any notion of offloading Famous Music in the foreseeable future.

Why all the activity? The reason is simply that so long as people pay to broadcast or consume music, publishers will get paid. And while the question marks over the future of physical distribution continue to pose serious headaches for record companies, publishers can take comfort from the fact that the form distribution takes is perhaps less relevant to their future.

According to the US-based NMPA, in 1997 global publishing income was worth about \$6.3bn. While far less than the estimated \$40bn produced annually in recorded music sales, the publishing figure continues to rise. Around \$1.6bn or 26% was derived from record sales in the form of phono-mechanicals, and this, the largest income slice, is expected to see little growth as the market for pre-recorded music remains flat overall. But in other areas such as broadcasting, fees are set to continue expanding healthily as traditional broadcasting explodes in the world's developing markets and digital TV and radio creates new revenue streams in more established territories.

Despite the overall health of the sector, a number of issues need to be resolved if publishing is to continue to

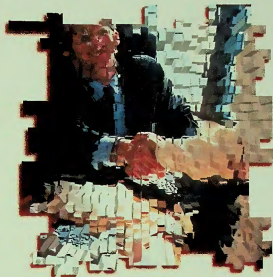
prosper. The first, perhaps inevitably, is how music is consumed in the future. It is still far from clear what payment models will be used when direct downloads finally become commonplace. Payments per track, rental (whereby song files become unreadable after a certain period) or flat-fee subscription services are all possibilities that will have a fundamental impact on revenue streams – though not necessarily a negative one. And then there are the levels at which rates are set. The issue of setting mechanical fees for downloads is only now beginning to be aired in many parts of the world. One argument that appears to be gathering steam is that mechanical rates should be set at a higher level than they currently are for physical soundcarriers, since the price of recordings will drop when they are no longer distributed in physical form and publishers will therefore need to be compensated. But publishers still have a long way to go before this is widely accepted as the favoured approach.

Ultimately the internet offers opportunities and challenges. Those opportunities include being able to increase performance revenue through globally-available webcasts (currently live concert income collections are pitifully underdeveloped in some key markets like the US), not to mention being able to promote catalogue material to end-users like TV and film makers far more effectively, thereby boosting synch income. Publishers also have a golden opportunity to overhaul and rationalise the way in which they collect and distribute royalty payments, making the process more efficient and quicker.

The biggest challenge will be to continue representing key catalogues and artists. If there is any trend already under way in publishing deals, it is for the duration of those deals to become shorter with the split weighted ever more in favour of the writer. One of the central roles of a publisher is to administer and exploit catalogues as efficiently as possible, especially at a time when music is increasingly being reduced to a string of ones and zeros. But technology means that one day in the not too distant future data specialists could be able to offer writers administration arrangements that not only cut out rights societies, but also cut out the publishers who have hitherto exploited copyrights under their care.

Publishers will doubtless argue that they are in a far better position to exploit the assets they own or administer than outsiders – and they have a point. But they, like everyone else in the business, cannot afford to relax. They are in for an exciting ride.

VISIONS OF THE 21st CENTURY BUSINESS SERVICES



Good news for some, and possibly bad news for others, is the fact that lawyers and accountants seemingly have the best defence of all against the tidal wave of change which many predict will engulf the music industry in the coming years.

Whatever may be the effect of the integration of new media into all areas of the business, it is difficult to imagine a world in which fewer deals will be struck and fewer contracts exchanged. Certainly, financial matters will be no easier to unravel when a significant proportion of copyright-related revenue derives from online activities.

One thing that is certain, however, is that guidelines must be developed as fast as the technology they aim to rationalise and regulate. Lawyers in particular are being forced to adapt to the changing environment more rapidly than ever, approaching themselves of new media- and telecommunications-based issues which are having a direct relevance to musical circles, but which are nonetheless highly complex and potentially contradictory.

As major artists' earning potential rockets, owing to webcasts, pay-per-view and digital download, their every move will have a legal significance. The blurring of media will create its own semantic complications, as downloads mingle with digital interactive broadcasts and ownership of the rights to all kinds of electronic product and repertoire are fiercely contested by artists, record companies and other third parties.

If, as seems likely, the majors survive in a modified form, they are likely to standardise their artist contracts on an increasingly global basis. These will invariably be inked through a major's global headquarters, most likely in the US, which could in turn headquarter lawyers in other countries of a role in that part of the process. The in-house lawyers themselves will derive significant benefits from electronic communications, and standard electronic contracts will reduce the time it takes to draw up the document itself, even if the deal-making process is as protracted as ever.

At the same time, the power the internet gives to the individual – and indeed the majors' increasing focus on a handful of key global acts – will reduce the number, or at least the length, of exclusive relationships between artists and record companies. As a result, there will be a greater number of short-term contracts between artists and copyright exploiters, not to mention providers of stand-alone services such as merchandising, website design and maintenance and interactive programming.

A key area of debate will undoubtedly be the rights issues thrown up by a truly international trade in CDs and digital music downloads. While the internet is an international medium, copyright laws still remain territorial and vary enormously from country to country. Already, the implications of an international album release become vastly more complex, particularly when it is handled through a network of distribution and sub-licensing deals rather than by one company worldwide. And the same is true of publishing.

In a world in which the paper trail gets longer every year, the internet will do much to complicate matters still further from a legal point of view. Put simply, specialist music industry lawyers will be among the very few people in a position to make sense of such labyrinthine matters. Until a single series of global copyright laws are in place – and the prospect is an extremely distant one – a lawyer's future is assured to an extent unrivalled by any other individual in the music business.

It is unlikely that there will be a significant increase in legal recruitment in response to the rush of work, given that there is already acknowledged to be surplus capacity among specialist music lawyers, and indeed accountants. It may be, however, that specialist music practices will need to draw on external alliances due to their relatively narrow range of skills, while larger firms can rely on in-house new media and general entertainment expertise.

As the 21st century dawns, the basic need for accountants will diminish as little as the demand for lawyers. But in a similar fashion, the way in which they approach their appointed tasks will evolve as rapidly as the music industry's income streams.

The volume of venture capital being ploughed into the music business means the demand for due diligence will be greater than ever, while new forms of digital distribution will prompt changes to the whole way in which audits are conducted. Equally, as global collection agencies develop, many of the larger pieces of audit business will be allocated on a worldwide, rather than territorial basis. Earnings will have to be tracked from a wide range of different sources around the globe, and effective international tax structures are sure to be essential.

In short, while the professional side of the music industry is safe, the volume of work that lies ahead is both daunting and highly lucrative. As today's accountants and lawyers no doubt suspect, the gleaming facade of the 21st century music business will hide an unholly mess of wiring.

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